

THE ETUDE

August
1940

Price 25 Cents

music magazine

VACATION TEMPO



A Significant Musical Advance

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



FREDERICK S. CONVERSE, a bright light in that brilliant constellation of American musicians of two and three decades ago, passed away on June 21, aged sixty-eight. His "The Pipe of Desire," the first American opera presented by the Metropolitan Opera company was given March 18, 1910, with Alfred Hertz conducting, and with an all-American cast including Louise Homer, Ricardo Martin, Clarence Whitehill and Herbert Witherspoon. Mr. Converse was a native of Newton, Massachusetts and became one of America's most distinguished composers and teachers. In 1899 he was appointed teacher of harmony at the New England Conservatory of Music; from 1921 to 1930 was head of the theory department; and from 1930 till 1938, when he resigned, was dean of the school.

THE NATIONAL MUSIC CAMP at Interlochen, Michigan, opened its thirteenth session on June 23 and will close August 18, with Dr. Joseph E. Maddy again at the helm. The faculty includes skilled teachers of all the orchestral instruments and in departments of musical theory.

MANUEL PONCE, widely known Mexican composer, because of his so popular *Estrellita*, has had his *Perdi in Amor* sung at the Palacio de Bellas Artes (Palace of Fine Arts) of Mexico City. He was the teacher of the internationally known composer and conductor, Carlos Chavez; and his "Chapultepec Symphony" has been on a program of the Philadelphia Orchestra with Leopold Stokowski conducting.

THE CASAVANT SOCIETY of Montreal closed the activities of its third season with a festival concert in the Church of St. Andrew and St. Paul, in which ten leading organists of the city participated, five French and five English, with the programs in both languages to accommodate the residents of this bilingual community.

DR. FREDERICK A. STOCK, conductor of the Chicago Symphony Orchestra, was honored in the third week of May at a party at the Art Club. A program of his works followed the dinner, in which Clair Dux sang a group of his songs, and Dr. Stock's "First Quartet" was played by the Philharmonic String Quartet.

GUY MAIER received on June 14th the degree of Doctor of Music, from the Sherwood School of Music of Chicago.

NEW GLASGOW, NOVA SCOTIA, has its *Evening News* with a weekly column (and a half) devoted to musical discussions and news, under the capable editing of Eric L. Armstrong. An example worthy of emulation by many of our newspaper editors outside the metropolitan centers.

AMERICAN OPERA SINGERS are expected to have unusual opportunities with the Metropolitan Opera Company, for the coming season, as European artists will find difficulty in leaving their native lands.

"THE PRODIGAL SON (A Sermon in Swing)", by Philadelphia's gifted composer, Robert Elmore, had its world premiere on May 27th, at the spring concert of the Girard Trust Company Glee Club, of Philadelphia, with Robert B. Reed conducting.

THE PENNSYLVANIA PHILHARMONIC ORCHESTRA SOCIETY of Philadelphia gave on May 19 its last concert of the season, with Luigi Carnevale conducting. The "Italian Symphony" of Mendelssohn was the chief orchestral number, and Emily Mickunas, coloratura soprano, won a vociferous encore for her interpretation of *Ah! forsè lui* from Verdi's "La Traviata" and the "Mad Scene" from Donizetti's "L'elisir d'Amour."

Competitions

PRIZES OF \$250 AND \$150 are offered by the Sigma Alpha Iota sorority for a work for string orchestra and one for violin, viola or violoncello solo with piano accompaniment. Entrances close February 1, 1941, and further information from Mrs. Marie E. Finch, 3820 North Koster Avenue, Chicago, Illinois.

THE W. W. KIMBALL PRIZE of One Hundred Dollars for a solo vocal setting of a poem of the composer's choice, is offered under the auspices of the Chicago Singing Teachers Guild. Registrations close October 15, and particulars from Walter Allen Stiles, P. O. Box 694, Evanston, Illinois.

A PRIZE OF ONE HUNDRED DOLLARS for the best Anthem submitted before January 1, 1941, is offered under the auspices of the American Guild of Organists, with the H. W. Gray Company as

its donor. Full information from American Guild of Organists, 630 Fifth Avenue, New York City.

A PRIZE FOR WOMEN COMPOSERS is offered by the Women's Symphony Society of Boston, for a work of symphonic proportions. The field is national; the competition closes November 1, 1940; and full information may be had from Mrs. Elizabeth Grant, 74 Marlborough Street, Boston, Massachusetts.

A NATIONAL CONTEST, open to possessors of naturalized American citizenship, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunderson, School of Music State University, Baton Rouge, Louisiana.



MME. NATALIE RIMSKY-KORSAKOFF, daughter of Alexandra, only sister of Peter Ilych Tchaikowsky, the composer, has written an autobiography in which she reveals "Uncle Petia" as a warm-hearted, affectionate "third parent" to his sister's children.

MORE MOZART DISCOVERIES, this time at the Strahov Monastery of Prague and consisting of a piano sonata for four hands and a collection of pieces in the form of canons for strings, are said to be about to be made available for admirers of this master.



ROSA NEWMARCH

ROSA NEWMARCH, eminent musicologist and translator, died April 10, at Worthing, England, aged eighty-three. In 1897 she began her visits for study at the Imperial Library of St. Petersburg, which resulted in her notable works sponsoring the Russian composers, and her contributions on Russian music for the second edition of Grove's Dictionary of Music and Musicians. She was program annotator for Sir Henry Wood's concerts at Queen's Hall, from 1908 till 1927. She was also for long an apostle to Britain for Sibelius and his works.

A HUGE ALL-DAY ACCORDION FESTIVAL, with an intermission only long enough for a picnic lunch, is scheduled for August 4th at the State Park near La Salle, Illinois. Accordion bands from all parts of the state will appear, and many prominent virtuosos of the popular instrument will take part.

THE PHOTO-ELECTRIC PHONOGRAPH, a revolutionary invention for sound reproduction from the flat record, was exhibited on June 10, by Philco, in Chicago. Sound is conveyed, not by a rigid steel needle which cuts the record but by a featherweight saprophyte which slides through the sound grooves, then through it to a tiny paper-thin mirror about the size of the little finger nail, and thence by light to a photo-electric cell to be amplified. Results: Changing of needle once in eight or ten years; life of records increased tenfold; needle scratch or hum reduced to almost inaudible minimum; far superior tonal integrity.

MARIAN ANDERSON gave on May 28th her fifth concert for the present season in Carnegie Hall, New York.

IN THE "SAVE THE METROPOLITAN" campaign for a million dollars, seventy-four percent of the subscriptions came from residents outside the metropolitan district of New York, and one-third of the money came from radio listeners.

THE ANN ARBOR MAY FESTIVAL, in the second week of the month, drew an attendance of thirty thousand. The Philadelphia Orchestra's return for its 13th consecutive engagement, opened the event with an all-Russian program. Dr. Eugene Ormandy conducted and Alexander Kipnis was soloist in Tchaikowsky's "Fifth Symphony" closing the evening, in honor of the composer's birthday anniversary.

(Continued on Page 576)

NO MATTER how fine an artist interpreter may be, no matter how capable the teacher, no matter how gifted the pupil, all are helpless without fine instruments. Most intelligent musicians realize this dependence upon the manufacturer of instruments, and manufacturers know that their instruments without players are about as useful as aeroplanes without skilled pilots. Therefore the thirty-ninth Annual Convention and Exhibition of the National Association of Music Merchants, held at the Hotel Stevens in Chicago (the largest hotel in the world), July 30th to August 1st, is of importance to both musicians and manufacturers. The manufacturers have no other market except among those to whom this magazine makes a direct appeal, that is, those in the musical home, as well as the concert performer, the student and the teacher. For this reason we believe that our readers should have a very direct interest in the significance of this convention and exhibition, the largest of its kind in the world.

Those who attend the great convention are almost exclusively business men, that is, the dealers who sell instruments to the public, manufacturers of musical instruments of all kinds, and those who deal in the materials that go into these instruments. It is the dealer, face to face with the purchaser, who influences the vast stream of sales. The chief objective of the members is to promote the business interests of their firms, to do everything possible to produce profits, to insure a balance sheet at the end of the year that will make the owners of the business and their creditors cheer with delight. This coming exhibition is all "music"; but there will be very little heard about the educational, sociological, entertainment and inspirational value of music at this convention.

Yet every one of these hard-headed business men knows that his very industrial and commercial lifeblood depends upon musical interest and music study. Shut down the schools, the conservatories and the private music teachers, and the concerts, the orchestras, the musical newspapers, and the musical magazines (the self-starters of musical activity), and thousands of chimneys would be smokeless, thousands of wheels would be idle, and thousands of workers would be unemployed.

This convention is, however, very significant to all those who are interested in the artistic side of music. The manufacturers and dealers represented make a very valuable contribution to the work of musical education. Their advertisements in musical publications and in the general press

have great promotional value for all music workers. Moreover, their activities form an important barometer of the state of musical demand in our country.

Through the kindness of the Executive Secretary of the Association, Mr. W. A. Mennie, and of Mr. Fred A. Holtz, President of the National Association of Band Instrument Manufacturers, we have secured the following interesting facts. "This year's 'show' will be the largest ever held. The exhibition is one of the greatest of its kind in all history. It will be about fifty times as comprehensive as the musical instrument exhibit at the World's Fair. Two hundred and

fifty rooms in the huge Hotel Stevens will be occupied by every imaginable kind of musical merchandise, valued at many millions of dollars. Between three and four thousand dealers will attend. Entries for exhibits have come from all parts of America. Over four entire floors of the great hotel will be devoted to the convention."

In the year 1939 the piano industry produced a total of 114,043 pianos (17.18 percent grands, 82.82 percent vertical). This was the largest piano production year since 1929, when 120,754 pianos were manufactured. It is now estimated that the 1940 production will easily exceed that of 1929. These figures and estimates are official and put to rest the false and ridiculous reports that the piano is a "declining" instrument. To the contrary, it is advancing by leaps and bounds. All but two piano manufacturers of America, are members of the Association. All manufacturers, however, furnish the Association with reports so that there can be no question about the figures here given. Band instrument manufacturers report an increase of 24.37 percent in 1939 over 1938. January, 1940, was 5.21 percent over 1939. In fact, the entire musical instrument manufacturing industry, including mechanical instruments, shows a really magnificent progress.

All manner of subjects are upon the program for discussion. Do not think that these clear minded, straight thinking American business men are blind to the fact that the demand for standards, as well as advantageous prices, affect all trade. We hear a great deal about the reverent care which the European craftsmen, in their tiny workshops of past years, took of their handmade instruments. The importance of the handicraft of a master workman should never be belittled. The great manufacturers of America lay great importance upon their old employees—expert workmen with eyes and hands trained by long and precious experience.



THE PIANO'S TRIUMPHANT RETURN

Ten years ago blue-nosed pessimists everywhere were shouting "The piano is done, the radio and the talking machine have taken its place." Exactly the contrary is true. Over five times as many instruments were sold last year as during any year of the depression.

Continued on Page 576

Music and the World's Great Hour

A SPECIAL EDITORIAL BY
JAMES FRANCIS COOKE

AS WE HAVE repeatedly emphasized, THE ETUDE MUSIC MAGAZINE is obviously and definitely not a political publication and is devoted entirely to the art of music, to music education and to the employment of this beautiful art in the promotion of the highest interests of the state and the individual. Future readers of THE ETUDE may depend upon finding in its pages only stimulating, inspiring, activating and diverting articles and compositions of an ever-increasing interest, each issue a welcome release from a torn and troubled world. In keeping with the staunch Americanism of its founder, the late Theodore Presser, THE ETUDE upholds those principles and patriotic ideals which have marked the highest in the manhood and womanhood in our land.

At this great moment, we feel that music, more than ever before, is invaluable to all to whom it is available. Our foremost national concern, at this hour when our government has decreed a huge expenditure of money for defense purposes, is to stabilize our daily life so that we, as a people, in all businesses and all professions, may meet the new conditions and support the program of our government. This means going about our business with a new and higher faith in our national destiny, unafraid and resolute. The promotion of the government program must come from the people, and this insists that a sane and confident attitude must be preserved if business is to be maintained at the highest possible level.

Let there be in our land far more music than ever before, and let us emphasize those things which make for steadfast patriotism, the highest conceptions of Americanism, and for the fortification of those ideals which have made America what it is and what it must remain. Music unifies and inspires. It is the spiritual, patriotic bulwark of our land. The very opening notes of *The Stars and Stripes Forever* fill us with a deep personal significance of the American tradition and what it means to the world. Let us all attend to business and mind our business, undisturbed by needless fears but, at the same time, taking every last care to preserve our

national safety. America is greater now than it ever has been in the past. Our personal responsibility in upholding lofty and exalting ideals for the protection of the higher and finer development of the human race never has been so great as at this moment.

Our schools, our churches and our radio stations will provide us with fine, courageous, heartening music, as we cheerfully march ahead in the great work which God has given us to do. There cannot be too much stimulating music to wipe out the toxic pessimism with which a few timid souls view the future.

THE ETUDE has continually pointed out that one of the greatest advantages of acquiring a musical education is that those who have mastered a degree of ability in playing and singing have a means of turning to the art as to a sanctuary in which they are, for the time being, safe from the corrosive thoughts which otherwise might lead to their ruin. When one is absorbed in playing a masterpiece, one cannot think of anything else; his whole being is literally consecrated to the music. All psychologists are agreed that the mental rest achieved in this way is invaluable. We once saw in Florence a painting in which two men and a woman

were escaping from brigands. They were crossing the threshold of a church portal, beside which a priest stood with upraised arm. Once in that sanctuary they would be safe. Music is one of the great sanctuaries of civilization, to which one may repair with the feeling of safety from the mental tribulations of the time.

Parents who are now looking into the future should realize that the study of music has become a "must" subject for the child who will confront the great tomorrow. The child who does not have this training and discipline will be seriously handicapped in his competition with those who are in possession of it.

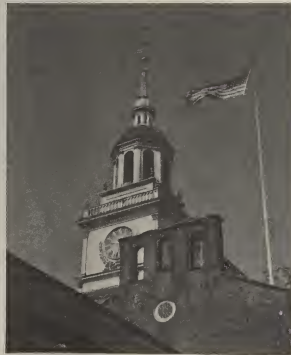
The word to America now is not to put up the sign "Business as Usual" but of "Business as Never Before"; and when we speak of business in music we mean that every one of us must redouble his efforts to produce greater and finer artistic results, to secure more pupils, and to promote music more enthusiastically. This is our greatest hour of opportunity in music. Grasp it by doing your part every moment of your waking hours, to keep our national progress upon an even keel.

Most of all, let us, who strive for success in our national advance, remember the words of Charles Kingsley when he wrote:

"The men whom I have seen succeed have always been cheerful and hopeful, who went about their business with a smile on their faces and took the changes and chances of this mortal life like men."

Keep Strong; keep Resolute; keep Loyal!
Join in our great Pean of Liberty for All!

June 17th, 1940



THE SHRINE OF LIBERTY
The Tower of Independence Hall in Philadelphia, from which the Liberty Bell rang out its message of freedom to the world. The bell now rests in the first floor hallway, directly under this tower.

Youth and Music



The National Music Camp Choir raises youthful voices in a psalm of praise in rehearsal for a radio program.

Part Work and Part Play

By

Blanche Lemmon



A National Music Camp student finds inspiration for modern harmonies while relaxing on the beach at Interlochen.

BOYS AND GIRLS loved National Music Camp when it consisted of only three classrooms and one upright piano, and when the warmest water around the place was to be found in the two adjacent lakes. That was in 1924, the year of its founding. Now, twelve years later, more than three hundred young people are devoted to this camp near Interlochen, Michigan, which has expanded till it has one hundred and ten buildings, ranging from a large hotel and a stage that seats three hundred to dormitories and practice chambers, eighty pianos, one hundred other instruments, a large radio studio, a \$30,000 music library, 1,000 recorded masterpieces, complete electrical transcribing equipment, and hot water in every tub and shower equipped bathroom!

For one thing, the delightful physical features of the camp have remained the same: five hundred acres of pine woods, two small lakes, crystal clear, invigorating northern Michigan air. And, for another, the aim of the camp's founders has also remained unchanged: to give young Americans a summer workshop where they may develop their talents singly and together. In those two constant factors lie the chief reasons for the camp's growth and following, reasons that outshine any and all of the added embellishments. And so long as they are there, affording opportunities for musical, physical and spiritual development, there will probably be no *ritardando* or *diminuendo* in popularity of the camp.

It all started with the unwillingness of the National High School Orchestra to disband. These young instrument players, who had been brought together from more than thirty states in 1926 and 1927, to play for various educational conferences, wanted to go on doing a splendid job of ensemble playing where and when there was a place and time for more protracted activity. From that point the project developed into a camp suited to their needs, went on till it included young bands and choirs, instruction by distinguished musicians, opportunity to play and sing great works

in complete and well balanced groups under noted conductors, and at length spread out its wings to take in radio, drama and art. Now approximately two hundred high school pupils, one hundred college students, and a few adults, all develop their talents at Interlochen each July and August and in this rustic setting have the recreational time of their lives as well, dancing, picnicking, swimming, boating and playing games. In addition they acquire a valuable skill: how to get along with others—learn there, as the camp director, Dr. Maddy, phrases it, how to take their part in the ensemble of life.

Visiting Celebrities

Typical days at camp are mixed in with special ones when the campers go somewhere; or a composer or publisher gives the camp a composition dedicated to Interlochen; or a scholarship is awarded by an outside agency; or distinguished visitors drop in, which happens often—for it seems, as one member facetiously but truthfully said of these noted guests, "The woods is full of 'em!" There are indeed so many of these noted visitors that we must perforce leave out the entire roster of names, and the gifts are so numerous that we have time to tell of only two. The first gift ever presented is a march, *Northern Pines*, treasured particularly because it was penned for the camp by America's

"March King," John Philip Sousa, not long before he died; the other is Samuel Goldwyn's gift presentation last year of the film, "They Shall Have Music." While all gifts are appreciated this last one evoked thrills as well as gratitude. For in this motion picture, as you will recall, the great violinist, Jascha Heifetz, was starred—what a treat!—and he played with a group of talented young musicians—"just kids" like the campers. But the thrill of seeing those boys and girls on the screen was but a forerunner to the excitement of seeing themselves occupy that position. When the campers see their picture—for they are to take part in a motion picture this year—and interfere with normal breathing in quite unexpected fashion. But think of the fun of seeing just how a picture is made! And taking part in it yourself! And having the able assistance of two singing stars from Paramount Studios, Allan Jones and Susanna Foster! And having it called "Interlochen!"

The campers have experienced two other thrills in going to the Chicago World's Fair in 1933 and to New York last year to take part in the Fair there. How to transport three hundred campers and two hundred musical instruments presented just a few problems; for, together with food, music, a staff of counselors, a doctor and a nurse, musicians, a stage crew, a dietitian, a cafeteria supervisor and her assistants, camp executives and baggage, they formed what might be termed a cumbersome outfit to move. But two baggage cars, two buffet cars and seven passenger cars—an entire train, in other words—solved the problems and encompassed the whole, giving seats and cubic feet to everybody and everything. And off to New York they went last year, in this fashion, to give eleven noteworthy concerts in five days.

Each week the Orchestra, Band and Choir broadcast a concert; and that, too, is stimulating, both to do and to hear about by way of the mailbag. This summer, for the tenth consecutive year, the National (Continued on Page 566)



Dr. Joseph E. Maddy conducts the 150 piece National High School Orchestra in the famous Interlochen Bowl.

The Mental Approach to Singing

A Conference with

Jessica Dragonette



JESSICA DRAGONETTE
Distinguished American Soprano

Secured Expressly for THE ETUDE
By ROSE HEYLBUT

SINCE THE MECHANICS of singing are invisible, we must master them in terms of our sensations; and the ability to perceive instruction and translate it into terms of physical sensation engages the mind as well as the larynx. For that reason, the mental approach to singing is quite as important as any exercise of vocalization. It would be presumptuous of me to venture a pronouncement as to what others should do, but I am happy to tell of my own approach to singing.

Voice should be the spontaneous expression of one's personality. A great master once told me that voice study may be made the means of discovering the soul forces which, combined with physical energies, make up the personality. When one considers that the voice is used continually,

in singing and speaking, to express the most complicated personal thought and feeling, it is amazing to observe the casual treatment it receives. Voice should be an inspiration, and everyone should study it, for reasons of general health, if for no other. But before the singer can attempt musical expression, he must have the tools of his craft under control.

A Lesson from Nature

The tools of the singing art are many and varied; but it is most helpful to regard them in the light of the single, unified process of singing. One must learn to breathe, to regulate breath, to resonate the tone; but all these necessary functions must be coordinated into the unified process of singing. The whole being must be receptive

and active, if the tone is to have spontaneity. Have you ever watched a canary sing, marveling at the full outpouring of tone that comes from so tiny an organism? It should be a lesson to any singer, demonstrating that the amount of breath is not nearly so important as the instinctive feeling of what to do with it. As one watches the bird, it will be observed that not only its throat, but also its entire body, thrills and vibrates in its song. That is quite as it should be. The throat gives out the sound, but the entire body sings! I like to think of the singing body as a single large larynx. The breath must play freely through the respiratory tract. The fact that both the voice box and the great supporting abdominal muscles lie toward the front of the body leads to the mistaken impression that breathing is a localized affair. The sooner we correct that impression the better. The diaphragm is attached also to the spine. Thus, the singing breath must vitalize not merely the front of the body but even the entire thoracic cavity. I prefer the expression "full breath" to "deep breath", because the latter encourages an erroneous idea as to the direction it must take. The depth of the breath is not more important than the fullness with which it vitalizes the entire body.

The diaphragm forms the floor of the breathing box. Its action can be felt by taking quick breathes, in and out. Shaped something like an inverted basin, its descent in the center forces out the outer rim, causing an expansion at the waistline. The combination of diaphragmatic breathing and rib breathing (the powerful *latissimus dorsi* group of muscles are attached to the ribs in front, pass around the sides under the arms, and are attached under the shoulders at the back) makes possible the full, free stretch of the lungs, and this is the best approach to breath control.

Another expression that can confuse the singer is "to hold the breath." The breath should not be held. It should be released and allowed to play freely through the body, quite as it does when one takes exercise. Here again it is helpful to turn to other fields for models. Have you ever watched a diver? Does he take a "deep" breath and then "hold" it? Never! He takes a full breath, and adjusts its emission to suit the distance and duration of his plunge. That is exactly what the singer must do. Breath must be taken fully; allowed to play freely within the body; and emitted tonally, to suit the length and intensity of the musical phrase. It is as great a mistake to take too much breath for a short phrase as to take too little for a long one. The mental preparation of a phrase always must come first. Every tone must be heard mentally, before it is sung—otherwise there is no bearing true witness to the message of the notes before the singer. The only time the breath is held is when, in rhythmic breathing exercises, we consciously hold it after inhaling, thus forcing attention on the center of psychic and nervous energy, the solar plexus.

Resonance a Vital Factor

The carrying power of good tone depends on resonance more than on volume of breath. That, precisely, is the secret of our canary. It is a fact that a person of small stature, who resonates tone correctly, can be heard farther than one of larger frame who shouts on force. I am a rather small person, myself, yet I have no difficulty in singing to orchestral accompaniment, in an auditorium seating upwards of eight thousand people.

The secret of resonance is to remember that tone seeks a cave in which to be amplified. If it is not amplified, or res- (Continued on Page 556)

Music All Around the Fair



THE KEYNOTE OF THE GREAT WORLD'S FAIR
Wiedlander's heroic sculptured figures, "The Four Freedoms", with the symbolic Trylon and Perisphere in the background, make this twilight picture by Hans one of the finest taken at the Fair.

By

Leonard Warrenner



A MAGNIFICENT VISTA
James Earle Fraser's sixty foot Statue of George Washington, with the stateliest United States Building one quarter of a mile distant in the background.

THE FIRST IMPRESSION of the New York World's Fair is one of satisfying artistic completeness. The writer, familiar with the Fair of 1939, made these notes for The Etude in May, shortly after the opening of the 1940 Fair. Before the visitor has had time to orient himself among the buildings, before he has made up his mind whether he wants to begin his tour with Ford motors, the Telephone Company's electrical talking boy, the House of Jewels, the Aquacade, or just something to eat, he is struck by an accumulation of sights and sounds that batter against his senses in an invitation to pleasure—trees and flowering gardens; waterways, fountains; gleaming sculptures hidden away in unexpected corners and ranging in subject from the heroic "Four Freedoms" or Paul Man's "Time And The Fates of Man" sundial, to the bizarre "Fountain of The Atom"; people riding in motor chairs, people picnicking on benches; and over and under and around it all, the throng of music.

Beside seeing things at the Fair, the music lover finds plenty to which to listen. The policy of the Fair is to stimulate mood, and music is used as one of the chief mood creators. Actually, there are three varieties of music at the Fair. In the Amusement Area, the visitor finds regular musical performances, comparable with the best in Broadway theatrical entertainment. Featured here are "The Streets of Paris" and "The American Jubilee", the latter starring Lucy Monroe and with Don Voorhees conducting a thirty-piece orchestra. In the General Exhibit Area, many of the individual displays include musical performances of one kind or another as part of their "shows." At the much thronged Ford Exhibit, Ferde Grofé, the distinguished American composer, leads his Novachord Ensemble in "The Music World of Tomorrow", an entertaining program that arouses interest in these extraordinary instruments, reproducing electrically the sounds of the various orchestral choirs. Other special exhibits that make use of music are the Palestine Building, The Metropolitan Life, The Equitable Life, The Federal Works, and the Temple of Religion, where splendid choir work adds much to the atmosphere.

Where Music Prevails

Most interesting of all, though, is the musical project carried out by the Fair Corporation itself, quite apart from individual exhibits. The throb of music, that greets the visitor the mo-

ment he enters, is sent out across the Fair grounds over a Public Address, or loudspeaker, system, with only a few minutes' interval between selections. The program is broadcast along the Theme Channel (extending from the central Trylon and Perisphere down Constitution Mall to the Court of Peace), are made up entirely of classics and lighter classics. The selections are chosen to fit the mood of serenity that prevails in this setting of fountains and gardens; and care is exercised that the pieces shall suit even the time of day at which they are played. These programs involve an interesting change of policy. Last year, the majority of the selections sent out over the Public Address system were of a distinctly popular nature, and the return to the classics is immensely encouraging. If the better melodies were not also better liked, the change would never have been made. This season, the popular tunes are broadcast along the Amusement Area zone only. The selections here include marches, hit tunes, and musical comedy airs. The music is played phonographically and broadcast from a central point on the Fair grounds.

On the Lagoon of Nations, under a ceiling defined by searchlights and open sky, a nightly spectacle is offered, combining music and ballets with the magnificent visual values of the setting itself. These nightly displays again point to a change in policy that must be entered on the credit side for music. During the 1939 Fair, music's place in the Lagoon spectacles was chiefly that of time-keeping accompaniment. The composition of the entertainments was based on color, form, and motion; they were designed to tell a story; and music was used merely as *obligato*, to emphasize the changes of lighting and grouping. This year, the policy has been exactly reversed. First emphasis is laid upon music. Musical masterpieces have been chosen for performance, and the forms and colors of the visual spectacle serve as background. Two of the 1939 presentations have been retained to alternate with three new 1940 spectacles, so that the public may have an opportunity to compare these two divergent types of expression.

The spectacles offer interesting variety. Two were specially composed by Robert Russell Bennett. The first, "The Spirit of George Washington", is a dramatic presentation, conveying the spiritual influence of Washington, during and since the Revolution. It opens with the "Call of The Nations", a brief (Continued on Page 558)

A Story Book Recital

By
Sister M. Agatha

The object of this recital, which has been tried out in a school with fine results, is to introduce a large number of students, and to give as many pupils as possible "something to do." Its performance length is approximately forty minutes; but this depends very largely upon the number of pieces that have been introduced.—EDITOR'S NOTE.

Cast of Characters

Alice—A little girl who doesn't like to practice.

Fairy—Who tries to teach Alice a lesson.

Other characters who help with the lesson:

Betty Blue, Cinderella, Red Riding Hood, Snow White, Ming Low, Wing Foo, Sing Lee, Farmer's Wife, King Cole, Fiddlers Three, Mother Goose, Queen and Knave of Hearts, Little Bo Peep, Mistress Mary, Goldie Locks, Raggedy Ann, Jack and Jill, Jack Be Nimble, Boy Blue, Mr. and Mrs. Jack Sprat, Curly Locks, Polly and Sukey, Lucy Locket, Kitty Fisher, Mrs. MacGregor, Mother Hubbard, Polly and Molly, Mrs. Peter Pumpkin Eater, and Little Miss Lily.

(All pieces played will be selected from the appended list.)

ALICE (entering with an armful of school books): Mother! (Flings books on table, hat and coat onavenport; listens, says louder): Mother!! (Looks puzzled; listens; goes to door at left and calls upstairs): MO-THER!!! (Still no answer; walks back to table. Suddenly—): Oh that's right. Mother told me she wouldn't be here tonight and that I was supposed to practice. I suppose I might as well get it over with. (Gets clock; sets it on piano; gets out music; begins to play very loudly and badly; scales, exercises, new piece; keeps jumping up to look at clock; plays Peter Pumpkin Eater, and other similar pieces.) I'll see if I can play my recital piece.

(Plays correctly.) Oh, I hate to practice. (Gets up; goes over to table, picks up book.) I think I'll read a while and then I'll feel more like it.

(Reading title.) "Nursery Rhymes." I wish I were Little Bo Peep, or Jack Sprat, or—someone who didn't have to play the old piano.

(Picks up another book.) "Children of Many Lands." It doesn't say in our Geography that the children in China have to practice.

(Takes book, "Snow White," and goes over to doavenport; reads a few lines aloud, looks at pictures and gradually falls asleep.)

(Enter Fairy.) FAIRY: Poor Alice! You are mistaken. There

are many who love to play the piano. (Slowly backs out door. Alice awakes as Fairy disappears.)

ALICE: Why—why, I'm almost sure I saw a fairy just now.

(Enter Betty Blue, limping and crying.)

BETTY BLUE: I've lost my holiday shoe.

ALICE (going over to console her): Why you must be Betty Blue.

CINDERELLA (entering): Did I hear someone say she lost a slipper? I did that once.

ALICE AND BETTY: Cinderella!

CINDERELLA: I had a wonderful time at that Ball. I can still hear the music. It went like this. (She plays a piece.)

ALICE: I didn't know you could play.

CINDERELLA: I had always wanted to play and now that I am a princess, I have a beautiful piano to play on.

BETTY BLUE: I practice every day too.

ALICE: Oh, Betty Blue, please play a piece for me. (Betty plays.)

ALICE: That was lovely.

CINDERELLA: Come, Betty Blue. I'll help you find your shoe. (To Alice) Goodbye.

ALICE: Well, they do play the Piano! (Enter Red Riding Hood) Oh, hello, Red Riding Hood.

Are you on your way to see your Grandmother?

RED RIDING HOOD: Yes, but I'm not afraid since the old wolf is dead. I did get caught in a rain storm once. This is the way it sounded.

(She plays.)

SNOW WHITE (entering as Red Riding Hood finishes): That's Rain in the Woods, isn't it? I know because it is the same words that the dwarfs live in.

RED RIDING HOOD: That's right. Now, Snow White, play a piece for Alice, and I'll wait for you.

(Snow White plays. As she finishes, a noise is heard outside with cry of "Help! Help!")

RED RIDING HOOD: Oh, come quick, let's go! It may be another wolf.

SNOW WHITE: Or another wicked queen! (They run out. Three Chinamen run in followed by Farmer's Wife with knife. She has hold of last Chinaman's pigtail.)

CHINAMEN: Help! Help! She thinks we three blind mice.

ALICE: Oh please be careful! Here, give me that knife.

MING LOW (bowing profoundly): Thankee! I play a piece for Missie.

(Plays. While Ming Low plays, other two Chinamen whisper together.)

WING FOO: We play too.

(They play duet, Wing Foo.)

ALICE: Thank you. Now Mrs. Farmer, I'd like to hear you play.

MRS. FARMER: Well, I'll play about the three blind mice.

(As she comes to the piano the Chinamen back away and, when she is not looking, they slip out.)

ALICE: I could just hear those three big chops at the end. Here is your knife, but please be careful.

(Exit Farmer's wife.)

I wonder if I am going to have any more company. (Picks up "Nursery Rhymes." Reads.) Old King Cole was a merry old soul, and a—

(Enter King Cole, followed by Fiddlers. All carry violins.)

KING COLE: Did I hear my name?

ALICE: Why, King Cole, can you play the violin?

KING COLE: Yes. You see, after hearing my Fiddlers Three so much, I decided I wanted to play too.

ALICE: I have a piece about King Cole. Do you think you could play it?

KING COLE: We can try.

ALICE: But it's a duet. Who will play it with me?

KING COLE (looking around. Sees Mother Goose who has just come in): Perhaps Mother Goose will help us out.

(They play.)

ALICE: Now that was real nice, I think. Who is the Queen of Storyland?

(Heard outside: "Bring back those tarts!" Knave laughs.)

KING COLE: If I am not mistaken, the Queen of Hearts is right outside.

(Knave runs in followed by Queen. When Knave sees King, he quickly gives back the tarts.)

KING COLE: Here you two! Stop your quarreling and play a piece for Alice.

ALICE: Oh please do. Here I'll hold those tarts and they'll be perfectly safe.

QUEEN: Well, don't let the Knave get them. (Queen and Knave play duet.)

KING COLE: We must be on our way, but I'm sure Mother Goose will call some more of her children to play for you. Goodbye.

MOTHER GOOSE (goes to door and calls): Little Bo Peep, Mistress Mary, Goldie Locks.

(They enter bringing Raggedy Ann.)

GOLDIE LOCKS: Raggedy Ann was playing with us so we brought her along.

MOTHER GOOSE: That's fine. (Calling again.) Jack and Jill! (No response.)

(Jack and Jill running in. Jack falls down and Jill on top.)

MOTHER GOOSE: Oh, did you hurt yourselves. Jack (rubbing his head): I don't think so.

MOTHER GOOSE (calling): Jack Be Nimble, Boy Blue, Mr. and Mrs. Jack Sprat, Curly Locks, Polly and Sukey, Lucy Locket and Kitty Fisher.

(All come in but Boy Blue.)

Where is Boy Blue?

JACK BE NIMBLE: I suppose he is asleep again. Shall I go wake him?

MOTHER GOOSE: Thank you Jack. (Jack goes out. Now I want you to play for Miss Alice.)

LITTLE BO PEEP: Oh, may I be first?

(Mother Goose nods and, while Bo Peep plays, she gets some knitting out of her bag, sits in a chair near the piano and supervises the program. Alice starts near her.)

MISTRESS MARY: Goldie Locks and I know a duet.

(Continued on Page 558)

Hill Billy and "River" Songs at Their Source

Notes of an Active Collector
in Discovering American Folk Songs

By
Sidney Snook

WE ASKED FOR SONGS. Antique collectors are a zealous lot. Stamp collectors are given to frantic appeals. Collectors of old bottles and collectors of firearms are ready to do battle with all comers for the sake of an ancient weapon. But the gathering of old songs is by far the simplest and one of the most satisfying forms of the collecting mania. The only requirement is to find somebody who knows a song, the particular kind that happens to be desired, and will sing it for you.

Obviously, the first move of one wishing to collect Kentucky mountain ballads is to find a horse. An automobile will not do, for one must needs go up and down the branches and across "yore holler." Or, if he wants to garner the picturesque tunes sung by the roustabouts on the river boats in the golden era of steamboating, he must hunt the levees of the river towns and make friends of all the old rivermen.

The Hunt Is On

Up in the Kentucky mountains we soon were hearing the "song ballads," telling their tales of high adventure and tragic love, which have resounded in the hills since the day the grandmothers and great-grandfathers, and great-grandfathers, of the singers came over from England and Scotland. In the river towns we heard the lusty tunes that rang across the water when the laden packets, gay and proud and with a clang of bells, cleared the harbor at Nashville, Cincinnati, or Paducah, or some other early river port.

"Maybe old Tom Turner knows some," or "try Aunt Sarah Allen; she might sing for you—" "And where does Aunt Sarah live?"

"Hit's about three miles up the next draw."

It would prove to be six or eight or ten miles, but that did not matter. If they said Aunt Sarah or Aunt Somebody Else might be persuaded to sing the old songs, then she had to be found as soon as possible. There were long mountain miles to be covered, but there were long midsummer days in which to do it. It meant long walks and long rides through the rocky creek beds and around mountainsides; but there was always an unfailing hospitality and a real interest awaiting in the little mountain cabins at the end of the trail.

"Howdy," called from the gate, was greeted by kindness and a hearty invitation to "light and come in." "Want us to sing? Yes, Ma'm, we know the old ballads." And soon they would be singing with a will, branch in fair weather. Soon the unhappy Barbara Allen and Fair Elinor and The Turkish Lady were looked upon as our familiar friends, so often were their stories heard in song.

A bare, unpainted little frame building that served as postoffice and general store was tucked away in a hollow at the head of a creek. One morning a group had come in for mail and provisions. Certainly, if people will sing, they can sing at the general store and postoffice "up the hollow," as well as at any other place. Presently they were singing, these men and women of the hill country, gathered around the porch steps. All joined in while their "mags", bearing saddles quietly on the tiny front porch, waited patiently and switched fires in the summer sun. Nobody minded having his picture taken.

An old Kentucky mountaineer—the "dullester man"—who played accompaniments to the "song ballads" on the instrument he had made.

There was solemnity, but there was no embarrassment, no restraint, little protest. None of the hesitant deprecation which says, "Oh, I can't sing. I'm no singer. I have no voice." Nothing at all like that. Whether or not they had a voice made no differ-

(Above) The Nashville, Tennessee, Levee in 1854 with a line of Cumberland River packets taking on freight. Among the old steamboats at the landing are the Mercury, Palestine, Lizzie Martin, and Revenue. (Left) Captain John Carroll, singer of river songs, who, at 88 years, is the oldest living steamboat pilot on the western rivers. On the river since boyhood, he is still at the wheel of boats going up the Cumberland River.

ence. Perhaps it was just a sing-song monotone, a sort of rhythmic moan. When it was nighttime or supper-time, the invitation would be given readily, "come in and eat." There would be two extra plates on the table for the meal, which consisted usually of hog meat and cornbread and green beans and, maybe, tomato soup. The guests and the men of the household would sit down and eat. The women would eat afterward. Two strangers—"furriners", if you please—dropping in from some far place, was not in the least disconcerting in the mountain home.

In countless verses, with repetition of words and slight variation of tone, they would tell the tale of some fair damsel and her knightly lover. Usually they would end on a note of tragedy with the noble hero and lovely heroine buried in lonely graves. A thread of melancholy was woven throughout most of the songs, but occasionally there would be a sparkling tune of the "play parties" that rippled and danced like a mountain branch in fair weather. Soon the unhappy Barbara Allen and Fair Elinor and The Turkish Lady were looked upon as our familiar friends, so often were their stories heard in song.

A bare, unpainted little frame building that served as postoffice and general store was tucked away in a hollow at the head of a creek. One morning a group had come in for mail and provisions. Certainly, if people will sing, they can sing at the general store and postoffice "up the hollow," as well as at any other place. Presently they were singing, these men and women of the hill country, gathered around the porch steps. All joined in while their "mags", bearing saddles quietly on the tiny front porch, waited patiently and switched fires in the summer sun. Nobody minded having his picture taken.

A Mountain Minstrel

Then we found Aunt Jane Miller. It seemed everybody knew Aunt Jane. They would always say, "Aunt Jane knows all the old time songs." She lived "up the creek, (Continued on Page 555)

IT WAS DURING THE RETREAT FROM MONS in the First World War. One British regiment, worn out by weeks of constant fighting, collapsed in the square of St. Quentin, too exhausted to care if they were captured. Lieutenant Sir "Tom" Bridges knew that the advancing German army was just behind them. Yet it seemed impossible to rally the men, practically unconscious from fatigue.

Facing the square was a deserted toy shop. In a few minutes Sir Tom appeared, a toy drum slung about his neck and a shrill penny whistle clamped in his teeth, playing *The British Grenadier* and *Tipperary* with gusto. He marched around the square playing for all he was worth. Weary heads began to lift wonderingly from the cobblestones. As the soldiers sat up, Sir Tom's trumpeter distributed the shop's supply of mouth organs. In ten minutes the regiment, weariness forgotten, was up and playing *Tipperary*. Their vigor restored by music, they marched away, whistling, gayly and to safety.

Music can accomplish wonders in almost any situation. It can stimulate the most apathetic individual. Jungle music is being used in a New York psychiatric ward to solve the inner difficulties of so-called problem children. Dr. Lauretta Bender and Miss Franziska Boss, an exponent of the modern dance, found that the use of the tom-tom, drum and gong, and other primitive musical instruments, in Bellevue Hospital, had successfully stimulated children into spontaneous dances during which many of their inner problems were solved.

A Road to the Mind

It has been found that vibrations of percussion instruments provide a stimulus for overcoming inhibitions in the children and are a decided help in provoking reactions and reinforcing them when they start to appear on the platform. Music thus provides an insight into the working of the child's mind and brings its conflicts to light where they may be studied and the proper readjustments made.

Also at Bellevue, U.S. Brissell, Russian violinist, gave a most interesting recital. He was playing to the inmates of the psychopathic ward. He had been yearning to play to such an audience since he discovered that music soothed his stricken mother when sedatives had failed. The New York Hospital Musical Committee gave him his opportunity. The performance led off a series of experiments to evaluate music's effects on the emotionally unbalanced.

Under the magic of Brissell's music, the faces of Bellevue's "semidisturbed" women assumed calmed expressions. Some swayed to the rhythm. Others tapped the time with their feet. A few sang. They were all happy. Their emotions were soothed and they fell inwardly satisfied.

A very interesting evaluation of the effects of

music on the mentally unbalanced was conducted by Dr. Earl D. Bond, in Philadelphia. His patient was a young woman of twenty-nine, who suffered all sorts of aches, pains and other distressing symptoms, mostly of mental origin. She was interested in music. She was taught to sing and to play the violin. The more interested she became in music the greater was the improvement in her mental health and her physical condition.

Music Can Work Miracles

Why "Singing in the Bath tub" is Good for Your Ego

By

Dr. Edward Podolsky

Who Has Made Wide Research in Musical Therapeutics

After a year of musical treatment her mother wrote, "It is wonderful to see the change in a year. Instead of wandering pitifully about the house with a hot water bottle for her pains, she is busy every minute and cheerfully trying to help others." The patient herself remarked, "I am growing happy from the inside. I think I begin to manage my emotions instead of allowing a stampede of forces within. I am alive with ambition."

A Boon to Humanity

"Music gives one a moral uplift," is the belief of Bruno Walter, world famous conductor. Singing, he believes, is a wonderful exercise for the emotions. A community sing is a good way to get over petty troubles. The benefits of music are by no means limited entirely to the performers. It reaches the audience into the same magic circle, whether it numbers five or five thousand. They are swept away by the same wave of harmony and raised to the same emotional heights. Under the magic of music our personalities go through a sort of dissociation which results in their fusion into a single entity. Music, carrying us away irresistibly like a powerful stream of love, breaks down the barriers that have grown around each

individual. The human soul, condemned to dwell within itself as in a prison cell, is suddenly transported into the sublime regions of music, and enters into an uninhibited relationship with the rest of the universe.

Singing is always beneficial, whether done in groups or in the bath tub. Singing in the bath tub has, lately, attracted the attention of musicians, psychologists and physicists. Singing in the bath tub sounds very good because the hard surfaces reinforce even the feeblest sounds and make them sound magnificent, say the physicists. Singing in the bath tub is also good for one's ego, say the psychologists. The unrestricted expression of self increases the ego by achieving a perfect escapism outlet. Everyone should sing in the bath tub. It is good for the soul.

No Bad Music

Some one once said of pie that there is no such thing as bad pie, but some pies are better than others. This epigram applies just as accurately to music. The right music for you is the music you happen to like. It makes you feel better to play *Just a Song at Twilight* on the piano with one finger, then you are justified in playing it. Music is a very personal thing. It can be made to help you over periods of emotional, mental, or physical upheaval. Some people forget the troubles and trials of life by playing or listening to Beethoven's "Concerto in C Major." Some enjoy a snappy overture, like "William Tell" or "Poet and Peasant" or the old descriptive piano solo, *The Charge of the Light Brigade*. It takes no great time to find out what musical composition will work wonders for you.

Insomnia may be aided by music. A man has said to me, "If I do not think I shall sleep. I play Schumann's *Träumerei*." Even if you can not play sleep may be wooed by listening to recorded musical selections. The music should be soft and lulling. It is all a matter of personal preference, and the wide selection of recorded music at the present time available, should enable you to find the pieces you can use to woo sleep.

Music is a tonic to the emotions. "If I feel suicidal," a friend said to me, "I like to listen to Gerzhwin's *Rhapsody in Blue*. The sheer scariness of the brass in this composition would lift anyone out of the dumps."

It has been found that music can be used with benefit every minute of the day. All over the world, in civilized as well as in barbarous countries, those who labor love to sing to soften their tasks. Among the peasants and working classes song is an habitual accompaniment to work. There are handmill songs, war dancing songs, and songs that accompany ploughing, planting, mowing, harvesting, fruit packing, and dozens of other duties.

An Honorable Lineage

From the earliest times the value of music at the dinner table was (Continued on Page 562)

Protecting Your Piano Investment

Millions and Millions of Dollars Are Invested in Pianos in America, yet Few Know how to Protect Their Instruments

By
Harold J. Morris

A Practical Piano Expert

EVERY PIANO OWNER, at some time or another, regards his instrument as an investment. For a while he may see that it is kept in proper repair, even as he would his car. But he even interest in it, now and again tending to let it fall into disuse, either through lack of proper knowledge regarding its care, or through pressing circumstances. Yet we all—just owners, listeners, students, performers and teachers—need continually to be reminded that *If an Investment Such as a Piano Is a Real Investment Then It Is Worth Taking Care Of.*

In recent years it has become more and more the duty of the Piano Service man to educate (or should one say, reeducate?) the piano owner of a few fundamental facts concerning the instrument. These facts can be summarized by asking this question: "Is the ordinary piano really an investment?" To assume that it is, is assuming too much; because the piano owner is unaware of the how and why of the care of the piano. But point out to him that after he has spent anywhere from five hundred to five thousand dollars for a single instrument, he did originally look upon it as any investment; that he expected it to function as a piece of furniture; that he also expected it to act as an educator, and that in so far as it has fulfilled these conditions he still looks upon it as an investment. Then he will see the point. Some one or more of these conditions must have been met, otherwise the piano would not have remained as long as it has in the home. Obviously some point of information is lacking. What can it be?

Once the piano owner is convinced that his piano represents a genuine investment, and he usually does when he buys it, he is then apt to forget the next question which is necessarily implied: "How am I to keep up this investment and secure the maximum use, enjoyment and pleasure out of it?"

A Sermon on Service

This article is written to enable the piano owner to do just that. For it outlines definitely certain steps to be taken regarding the care of the piano, which will enhance its value and life. In considering the care of the piano, three main topics should be thought of:

1. The Room;
2. The Piano;
3. The Operators.

At a first glance the first two may seem thoroughly sensible, the third somewhat funny. But not so. The reason why will soon become apparent.

First, then, the Room. The reader may recall that an ordinary piano contains about sixteen thousand parts; that its two hundred or more strings produce a strain of between fifteen and twenty tons, equal to a crane lifting a modern electric street car off the tracks; and that these parts of the piano become affected at all seasons

of the year. What a tremendous influence the temperature of a room must have on a piano!

Maintain an even temperature (60 degrees Fahrenheit) in the music room during all seasons of the year, if you would keep your piano in order. Seasonal atmospheric change is the real reason why a piano goes out of correct tune; why the keyboard responds sluggishly at times; and why it sounds better on some days than on others.

Again, keep the windows shut during wet days. In damp weather, strings rust, action parts move sluggishly, keys stick, various parts of the action and of cloth bushings swell.

See that all irregular drafts and currents of air inside the room or building are properly confined and not allowed to circulate too freely in the room. A draft is as bad for a piano as it is for a human being, but the piano can take more draft and stand it longer.

Second, about the piano itself. Three points are conspicuous for its care:

1. The placing of the piano in the room.
2. Professional service regarding the piano.
3. The personal care which the piano owner himself is able to perform.

The Center of the Picture

The placing of the piano is most important. Placing a piano in another position than the room, or in an entirely different room, is often all that is needed to make it sound right. First, do not place the piano where furnace or heater pipes are near, nor beside a steam or hot air radiator, nor alongside hot air registers, nor near an open grate (such as a fireplace or other similar heater), nor near a hot stove, nor finally where direct sunlight will shine on any part of the instrument. This will avoid having heat of any kind cause the varnish to check or blister, the sounding board to crack or various action parts to rattle. Second, select a space for the piano against an inside wall, away from any of the heating apparatus mentioned before. Be sure that air is able to circulate around the instrument by placing it about six inches from the wall(s). This ensures more even temperature, avoidance of "heat pains", and less danger of the various parts of the action "acting up." A piano is made of wood, metal and felt. The continued expansion and contraction of the wood and occasionally of the metal, naturally alters the pitch of the instrument and changes the tone.

Professional service for the piano is a necessity

today. Consider the piano tuner. Most people have the idea that he is a man who merely tunes the strings of a piano, a conception far from the truth. For tuning the strings of a piano is but one small part of the tuner's task. There are four main jobs which a piano service man must perform to do his job thoroughly.

1. Tune the strings of the piano;
2. Regulate the action;
3. Adjust various parts for tone quality;
4. Clean the entire piano and its parts, as protection against dirt, mice and moths. Yet each piano varies with the actual amount and quality of work required to service the instrument and to put it in first class condition again.

The work of the piano service man is to put the instrument in condition for proper playing. To do this, considerable knowledge, skill and craftsmanship are essential.

Let Care Be Regular

Every piano should be serviced in these four ways. At least twice a year, and preferably three or four times, depending on the condition it is in at the beginning of each season. A piano badly out of tune, unregulated, maladjusted in regard to tone and moth eaten in parts, or otherwise subjected to the ravages of mice or dirt is both a source of annoyance to performers, listeners, teachers and students; and bad for ear training purposes. With the advent of the radio a few years ago and now (1940) television, the average musical person has had his hearing immensely sharpened. The result is that out of tune instruments are apt to be kept out of hearing and sight while, rightly enough, the radio and other means of musical reproduction are a resort for whatever music is required.

Moreover, the student who has his instrument, no matter what the cost or quality of the piano itself, in as perfect condition for playing as is possible. Many teachers and students recognize that ear training is really a matter of mind training, and that when the ear is trained to a pitch badly outside the normal one the pitch to which the ear is trained is liable to be accepted as the main and correct one, simply out of repeated hearing. Bad habits of listening can be traced in part at least to badly out of tune instruments.

To get rid of these difficulties, have your piano serviced twice a year at least, by a competent piano service man. Request him at least to tune, regulate and tone adjust your instrument. See that the piano is serviced to suit you. Then you will be able to get better musical results all around, and you may even be surprised at your own performance.

The third point concerns the instrument itself and is of real interest to the reader, in that it is the personal care which the piano owner himself gives to the piano. Five important items to be considered are:

1. Cleaning the case and the keys,
2. Dusting the case and the keys,

Music and Culture

3. Handling the lid properly,
4. The player himself,
5. The casters.

Cleaning the keys and the external case can be done quite easily. For the external piano case get a bottle of reliable (trade marked—and do not accept a substitute) piano polish. Follow the directions on the bottle and apply this to the case two or three times a year. To clean (at least twice a month) the piano keys use a clean damp rag, with water only, then apply a dry (chamois) rag. Alcohol injures the black keys and the varnish too. Avoid it.

Dust the keys and the case with a chamomile cloth or cheesecloth three or four times a week at least. Keep the top lid of the piano shut while dusting, to keep dust and dirt out of the interior.

To prevent discoloration of the ivories, keep the lid over the keys open during the day. Close it, at night.

The player himself is, or should be, vitally concerned with the care of the piano. He should note well these two points which concern, first his finger nails, and second his feet. First, keep the finger nails trimmed sufficiently short as not to make the name board of the piano look as if it had been through two great wars. Observe this simple point and make the name board look better. Teachers and others, who have to use their pianos much, may think of buying one of the celluloid or other specially made for the purpose shields, to be placed over the name board. And, in regard to the feet. If the player has a habit of kicking up the lower board near and around the pedals, get a piece of medium weight cardboard; glue some green or other colored felt to this and hang it over the pedals and next to the board. This will prevent too great damage being done to the lower board. Finally, put pedal felt covers or slippers on the pedal feet. This will prevent players from wearing out the pedals unduly and will preserve somewhat the metallic luster of the pedal feet.

Casters are useful in preventing the piano scratching up the floors. For this purpose use either casters cups such as wooden ones with cork or felt bottoms; or bakelite; or porcelain; or castor insulators such as glass ones (potted or clear crystal glass).

These few personal "chore" done regularly will add greatly to the appearance and sound of any piano. The piano owner who does them may be astonished at the contrast between the simplicity of the remedies and the results, musically and in looks.

No Corral of Monstrosities

A third topic in considering the care of the piano is that of ornaments. By ornaments are meant small articles placed on top of the piano to make it look "like a piano in itself." Now the fact is that a piano in itself is and should be regarded as a piece of furniture par excellence. It needs nothing outside itself to help it become decorative, nor does it require special placing in the midst of other furniture either to hide it away or to show it off.

To those piano owners who insist on putting things on top of the piano this can be said: put only photographs on top, if there must be put. Be sure these have either very solid frames or no frames at all. Eric-a-brac, china and all such articles should be kept on a mantel piece or in a china display cabinet.

This leads to the final point concerning ornaments, and it concerns noises generally. Jarring, jingling noises can be (Continued on Page 571)

The Sound Track of Yesterday and Today

By Arthur Jeffrey

YOU REMEMBER HER. Exactly five minutes before the picture started she would march down the aisle, her music under her arm, her chewing-gum already in her mouth. In a moment the light would be snapped on above the piano in the pit and, after a few experimental scales, the "overture" would begin. When the title card of the feature was flashed on the screen, the music changed abruptly, and thereafter it followed, in its unique fashion, the action of the otherwise silent film.

Her day is over, but her influence lingers. For the girl who used to pound out the accompani-



FIFTY YEARS AGO THIS MONTH

Mrs. JOHN CURRY, an eminent English teacher of her day, wrote for the *Journal of Education of London*, and was quoted in *The Times*:

"A few only may become fine performers; all, or nearly all, can learn to be good listeners. While we train the fingers to perform, let us train the ear to hear; to observe beauty of musical form, color, light, and shade; and then even those who from one cause or another abandon the practice of an instrument will never lose their interest in music as an art, and when they go to a concert they will be able to form a more or less intelligent opinion of the merits of a composition, without waiting for the verdict of the daily papers. . . .

"It is evident that, to secure this intelligent appreciation of music, we must cultivate all sides of the subject. It has been truly said that a musician must 'hear with the eye and see with the ear.' The child who is practicing sight-singing is learning to hear with his eye, for what he sees on the printed page must be heard with his mental ear before he can sing it; and we must so cultivate his ear that the musical sounds which he receives shall take the form of notation before his mental vision. The music of the future is just beginning to wake up to the necessity of ear-training, and ear-training of a simple kind is added to some of the practical examinations. Such ear-tests are necessarily haphazard and tentative at present, for the musical profession outside our *Tonic Sol-fa* kingdom has not got any system of ear-training, but it is at least a move in the right direction. Ear-training, to be effective, must begin with the child's first music lessons, and grow with his growth."

"Another necessity to the intelligent appreciation of music is familiarity with musical form. This is totally neglected in elementary teaching. Yet a little child can be taught from the very beginning to observe imitations of rhythm and melodic sequence, and he will take a far greater interest in a little piece which he knows something about its construction, just as he delights in picking a flower to pieces and learning about its parts. The elements of musical form are far more valuable to the amateur than the elements of harmony, and easier to acquire; therefore, form should come first. When the pupil enters on more serious study, form gives life to the dry bones of harmony, and it is a mistake to put it off until the student begins to study composition."



ment to the old-time flickers was the precursor of the modern masters who compile the musical scores of today's talkies. Her place is now taken by such men as Alfred Newman, who supervised the musical score of "They Shall Have Music"; Franz Waxman, who has to his credit the scores of scores of films; and Reginald LeBorg, who has been responsible for the musical sequence of such films as "One Night of Love," "The Great Waltz," "The Certain Age," and, more recently, David O. Selznick's "Intermezzo," starring Leslie Howard and the lovely young Swedish discovery, Ingrid Bergman. In all these men, and the many others who create the musical backgrounds of today's films, the "girl behind the upright" has been reincarnated.

A Bygone Heroine at the Piano

LeBorg, representing his profession, pays public tribute to this heroine of the silent days:

"She may not have been a virtuoso, and she may have limited her piano selections to the most hackneyed old chestnuts, but she must be given credit for having first taught audiences to experience motion pictures with both their visual and auditory senses. She helped them, moreover, to associate the musical backgrounds with the action on the screen, whether she played *Hearts and Flowers* during the romantic interludes, or the *Pathétique* for a death scene, and thus laid the foundation for us. By the time the talkies came in, picture goers had learned to expect this musical fillet with their films, and today we 'musical directors' continue in the tradition set by the girl who used to play the *Light Cavalry March* when the sheriff's posse was closing in on the cattle rustler."

"Of course the art has been vastly advanced since those days. Reputable musicians and composers are employed by all the studios to compile the scores for modern motion pictures. Extensive musical libraries are maintained to provide the selections, and if the exactly right number cannot be found, a new one is written to order. Just as in the silent days, however, the musical score is planned to qualify and explain the action on the screen, and to supply the psychological undertones which can be conveyed only by the medium of music."

Music the Soul of Movies

His contribution to "Intermezzo, A Love Story" is cited by LeBorg as a good example of what is entailed in a modern motion picture score. As the story concerns the romance of a world famous violinist and his young accompanist, music plays an integral part in the action of the picture itself. But, more important, is the background music which underlines with emphasis the plot of the film.

Christian Sinding's famous *Rustle of Springs*, for instance, is the musical motif of the picture. It connotes the love between the musician and the girl; and it is played wherever they appear together, thus forming a thread which weaves its pattern throughout the film. On the other hand, the title song by Heinz Probst symbolizes the devotion of the violinist for his wife and suggests the transience of his affair with the younger woman. There are other themes too, all representing various moods and phases of the film, combining to form its musical score.

Yet, with all the modern improvements that have been incorporated into the musical sound of modern productions, the application of psychology, and the employment of the world's greatest talents, there still remains the ghost of the girl in the orchestra pit, pounding out the phantasmal chords of *O Promise Me*.

THE ETUDE

A NEGRO WOMAN standing on the slave block and holding to her breast a pulpy black bundle of humanity, her twenty-first child! As she was being bid on by the slave owners, the auctioneer shouted, "We'll throw in the pick-aninny!"

It may seem almost incredible but in less than twenty years the "pick-aninny," grown into a man, had created a future in all parts of the world by his playing the piano. Great musicians heard and were amazed and many gave him severe tests of ear and memory, for he was blind and entirely untaught musically. His genius and the exquisite beauty of his playing aroused the admiration of all kinds of people, from the uneducated to those of the highest culture, who were thrilled and amazed at what they heard.

Blind Tom was born May 25, 1849, near Columbus, Georgia. His parents were common field hands of pure Negro blood. Blind from birth, Tom learned nothing from sight, and in infancy he showed little intelligent interest in anything. However, almost as a baby he manifested a strange interest and fondness for sounds, as well as an amazing talent for imitating any sound he heard; and his memory seemed to register anything from long conversations to musical tones. He loved to be out of doors, and the night seemed especially to fascinate him. Thus, whenever his mother failed to lock her door, he would escape and get out, playing about as in the day. Could it have been that when "the harsh noises of our day" were silenced, he heard sounds that did not penetrate to our duller ears?

An Early Start

His marked musical talent was noticeable before he was two years of age; but it was not until he was about four that a piano was installed in the home of his owner, Gen. Bethune. When anyone played Tom would listen, and it is easy to understand that the melodies he heard, and perhaps some original musical ideas, were being stored away in his mind to be used when opportunity should come to him. The opportunity came when he escaped from his mother's room in the night. He found the door and piano open and began his first playing. Thus, before daybreak, some one was awakened by the piano. He played on until the family came down at the usual hour. Although the performance (his first) was far from perfect, it seemed marvelous to them as they stood about watching him. He played with both hands, using white and black keys.

After this experience, he was given access to the piano. He is said to have played everything he heard, and then began creating his own compositions imitating the various phases of nature



Blind Tom

The Miraculous Case of Blind Tom The Enigma of the Famous Musical Genius Who Astonished the World

By
Eugenie B. Abbott

—the wind, the trees, and the birds. It would seem that all nature must have been whispering to him of her beauties, giving him a vision of loveliness unseen and unheard by those who had the full development of human sight and intellect. Someone has said, "There is no art about him. God has given him a guide, but it is a

silent one, that of nature herself."

When Tom was less than five years old he listened during a severe thunder storm; and as it ended he immediately went to the piano and played what seemed to represent quite clearly the rain, wind and thunder. This was given on his program as *The Rain Storm*.

Much has been said and written of his extreme bodily activity. As he could not well join other children in play, and lack of sight limited him to small spaces, instinct would have led him to develop exercises of his own, which naturally would consist of jumping, whirling, twisting of legs and arms. Whatever the cause of the intensity of action carried on throughout the years, it could easily be attributed to a very sensitive, nervous temperament, which must have suffered under the constant giving of concerts and exploitation of him, partially as a door of lessons, for the crowds to laugh at.

Tom Takes a Lesson

Tom was Nature's child, and lived in a mental world of his own, a world of music. We know the first Beethoven loved the out of doors, and received from nature messages of harmony and beauty which inspired his greatest compositions. To this blind, uneducated Negro also must have come many lovely messages of harmony and beauty; and, from what might seem to be mental darkness, there were haunting memories of beauty which he persistently reached out to receive. This may be illustrated by the following story:

When a girl not yet twenty-one, I went to the old town of Winchester, Virginia, to teach music in a private school. One day it was announced that Blind Tom would give a concert. Great interest was expressed over the approaching event. I was filled with curiosity to hear him play. He was all of all, to be convinced of his power to imitate any composition; and was hopeful there would be played something quite difficult.

The moment arrived when the invitation was given from the stage for someone in the audience to play for Tom to imitate. The request came for me to play. The choice I made was the Heller transcription of Schubert's *Die Forelle* (*The Trout*). As I took my seat at the piano the manager said, "not too long a piece." I told him I would stop when about half way through. As I played I sensed that Tom was reacting to the music in a way that affected the audience with a suppressed desire to relieve themselves in merriment.

The manager again came to me and said, "Go right on." After I finished he announced that, as Tom had heard this composition before, he would ask the young lady to play something else. I chose one of the simpler Chopin waltzes, which Tom imitated very well. (Continued on Page 564)

Record Releases of Dominating Interest

By
Peter Hugh Reed

PAGANINI WAS NOT a great composer and his output was limited. His greatest fame, of course, was as a violin virtuoso. But since his "Twenty-four Caprices" are actually lessons in various technical problems, which, taken as a whole, constitute a treatise on his technique, the issuance of these pieces in two album sets was the wisest observation any record company could have made in honor of the recent centenary of the composer's death. Victor makes this contribution with the nineteenth year old violinist, Ossy Renardy, as the performer. Renardy, who specializes in the playing of Paganini's compositions, gives highly commendable performances of the first twelve Caprices (album M-672). There are recorded examples of more remarkable renditions of a couple of these, such as the *A minor No. 5* and *E major No. 9*, by the more mature artists, Primrose and Szegedi; but this fact need not detain the violinist interested in the series as a whole, for Renardy has given admirable performances. The album of the second twelve Caprices was not at hand when this review was written.

Paganini's "Grand Quartet in E major" issued by Royale, also as a centenary gesture (set 27), hardly represents the composer in a favorable light. Reminiscent of Rossini and Schubert, the music is lacking in distinction and originality and is far too redundant for its own good. As a novelty it may find some appeal. It is excellently performed by the York String Quartet, although not entirely satisfactorily recorded.

Honoring the centenary on last May 7th, of Tschakowsky's birth, Columbia has issued a new recording of the master's "Fifth Symphony"; and both Columbia and Royale have issued recordings of his "Quartet in D major, Op. 11." Tschakowsky's "Fifth Symphony" is perhaps his most popular. It is a work that, according to many writers, embodies a program in the form of an "unreadable fate" intrudes upon all four movements. The late Philip Hale contended that it awakens in the listener "the haunting, unanswerable questions of life and death that concern us directly and personally." Rodzinski, conducting the Cleveland Symphony Orchestra, gives an objective reading of this music; he strives to make a universal program out of what is generally regarded as a personal one. There will be those who will contend that his performance is preferable to Stokowski's more highly personalized one. In our estimation, neither conductor has given the really definitive reading, although our preference leans toward the Rodzinski version. As a recording the latter is a magnificent achievement in orchestral reproduction.

Tschakowsky's "Quartet in D major, Op. 11," was his first composition to find wide appeal out-

side of Russia. The youthful exuberance of its outer movements and the poetic sensitivity of its famous *Andante cantabile* are among its chief attributes. It is good to have this quartet recorded in its entirety—to hear the *Andante* as Tschakowsky planned it to be heard. The Roth String Quartet plays this work for Columbia (set M-407), and for Royale the performers are the New York Philharmonic String Quartet (set 33). Neither of these performances does the composition full justice, and both are unevenly played. The newly reorganized Roth Quartet gives a



ARTUR RODZINSKI

more unified performance here than in its recent Haydn set, but while warmer in tonal quality than the more rugged performance of the Philharmonic group (composed of first desk men from the famous New York Philharmonic-Symphony Orchestra), the Roths lack much of the latter's verve and assurance. From a reproductive standpoint, the Roth set is greatly preferable.

Among recent orchestral releases Dvořák's "Second Symphony," as played by the Czech Philharmonic Orchestra under the direction of Václav Talich (Victor set M-663), is an eminently worth while composition. It is, perhaps, the most notable and interesting of the Czech master's

symphonies on records. Although the influence of Brahms is apparent in the melodies and harmonies of this music, no one but Dvořák one feels, could have written it. The performance by one of Europe's finest orchestras (now disbanded) is a consummate one.

There is admirable detailed transparency in Bruno Walter's reading of Berlioz's "Fantastic Symphony" (Victor set M-662). It is not often that we hear this music played with such finesse and sensitivity. Although Walter does not whip up the melodramatic excitement of the latter part of the work, as do some other conductors, he none the less conveys its programmatic implications. In the beautiful, Beethovenish *pastorale* movement, his reading is memorable. The recording, made in France (the orchestra is that of the Paris Conservatory), is excellently contrived.

The Philadelphia Orchestra, under Eugene Ormandy's direction, gives a polished and luminous performance of Ravel's "Second Suite from Daphnis and Chloé" (Victor set M-657). The tonal splendors of this score, one of Ravel's best, are notably revealed by Victor's recording engineers. For instrumental coloring and shimmering nuances this set is one of the best. Liszt's fourth tone poem, *Orpheus*, is a work of romantic ardor. Its poetic lyricism and thematic unity will surprise those who contend that Liszt is only a capricious genius. Inspired by Gluck's opera of the same name, the work depicts Orpheus singing and playing, revealing to "all humanity the beneficent power" of his art. Howard Barlow and the Columbia Broadcasting Symphony Orchestra give an admirable performance of this music (Columbia album X-165).

Arthur Fiedler, conducting the Boston "Pop" Orchestra, plays four novelty waltzes by Johann Strauss (Victor set M-665). Two of these, the "New Vienna Waltz" and the "Cagliostro Waltz," are as irresistible as any of the composer's three-quarter time dances on records. On Victor discs 4489 and 4490, Fiedler turns his attentions to some "Austrian Peasant Dances," appropriately playing them in a manner reminiscent of Karsaal and beer garden dances.

Although Benno Moiseiwitsch, with the London Philharmonic Orchestra under the direction of Walter Goehr, gives a technically competent rendition of Rachmaninoff's "Second Piano Concerto" (Victor set M-666), he does not succeed in effacing the memory of the performance of ten years ago by the composer, and Stokowski and the Philadelphia Orchestra. The romantic sentiment of this work found more sympathetic interpreters in the older set; however, those who prefer reproductive superiority will find the Moiseiwitsch performance more satisfactory.

The Busch Quartet plays an early Schubert "Quartet, No. 8, in B-flat major" (written in the composer's seventeenth year), with wholly admirable expressiveness (Victor set M-670). Not one of Schubert's greatest chamber scores, there are, nevertheless, enjoyable sections throughout, especially in the tender slow movement and in the sparkling finale.

Chopin's *Berceuse* in D-flat major, Op. 57 is a shimmeringly ornamental piece of tonal poetry. It is played with rare fluidity and nuance by Alexander Brailowsky (Continued on Page 516)

RECORDS

THE EDITOR

Film Music for the New Season

By
Donald Martin



Allan Jones on a Greek lover sings to Rosemary Lane in "The Boys from Syracuse."

He and She), Rodgers and Hart have composed two new songs for the motion picture version. One of them, *The Greeks Have No Word for It*, is sung by Martha Raye, with a chorus and ballet in the background. The other, *Who Are You?* is sung by Allan Jones and Rosemary Lane.

Besides Allan Jones, Martha Raye, and Rosemary Lane, the cast includes Joe Penner, Irene Hervey, Charles Butterworth, Alan Mowbray, Eric Blore, and Samuel S. Hinds. The picture is directed by Edward Sutherland, with musical direction under the baton of Charles Previn.

The motion picture career of William Holden is progressing along instrumental lines. In "Golden Boy" Holden played the violin. In Wesley Ruggles' production of "Arizona" (Columbia Pictures), he lets go on the banjo; and Holden's performance on that lusty instrument will be



William Holden accompanies himself on the banjo when he serenades Jean Arthur in Columbia's new musical picture "Arizona."

no mere stage property. He has long been at work acquiring technical mastery of the twanging strings, and has taken as his own the typical pioneer song of Civil War days, *Betsy from Pike*. According to Morris Stoloff, head of Columbia's music department, *Betsy* will, in all likelihood, lit its way through the picture as theme song, winding like a brilliant thread through the multifarious musical material created (and unearthened by laborious and accurate research) for the film.

His work on the musical score of "Arizona" is one of the most interesting assignments Morris Stoloff has had in his four years with Columbia, during which period (Continued on Page 569)

and in Europe he ranks, as a conductor, higher even than as a composer. In addition to his fifty-two film musicals, Mr. Stolz is the composer of thirty-eight stage operettas, including the successful "Wild Violets," which ran for four hundred performances in London (and which may be seen on Broadway in the fall), twelve hundred popular songs, a sizable number of suites and orchestral works, and one grand opera, "Roses of The Madonna."

Most of the music for "Spring Parade" was written in Paris, but the score was completed in New York. Henry Koster, who worked with Stolz in his foreign screen operettas, will direct as he has most of the Durbin films. Formation of the Durbin-Stolz-Pasternak-Koster quartette assures an auspicious debut for original screen operetta in America, and, with a composer as prolific as Mr. Stolz in the vanguard, the future of this new and interesting form of screen entertainment looks immensely encouraging. Anyone who remembers "Two Hearts in Waltz Time" (and who can forget it?) will want to give Robert Stolz a hearty American welcome.

Another, and purely American, popular musical art form reaches the screen with the presentation of "The Boys from Syracuse," Universal's screen version of the Rodgers and Hart Broadway musical hit, which is based (very lightly) on Shakespeare's "A Comedy of Errors."

Richard Rodgers and Lorenz Hart, together with George and Ira Gershwin, Cole Porter, Irving Berlin and a few others, have raised the level of popular music to the status of an American art. The Rodgers-Hart score for "The Boys from Syracuse" is considered the best of a long line of successful stage musicals, among them "Babes in Arms," "I Married An Angel," "I'd Rather Be Right," "Dearest Enemy," "The Connecticut Yankee," "Too Many Girls," and "Higher." In addition to the songs from the stage production (among them the popular *This Can't Be Love, Sing for Your Supper, Falling in Love With Love*, and the comedy tune,

MUSICAL FILMS

AUGUST, 1940

The Etude Music Lover's Bookshelf

By
B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus a slight charge for mail delivery.

FOR THE WELL-TEMPERED PIANO CHILD

Your grandfather's grandfather had a spot in his education which was probably skipped in your bringing up throughout the years. He was regaled with precious precepts. What is a precious precept? Solomon knew all about them, but he called them proverbs. Down through the centuries it has been the habit of men of all lands in all tongues to crystallize their common sense into little thought nuggets. Plutarch used to say, "He is a fool who lets slip a bird in the hand for a bird in the bush." Cervantes doctored that up to read, "A bird in the hand is worth two in the bush." Ben Jonson repeated it in "Volpone," and thousands of people have repeated it since then right down to Sigmund Spaeth, who jovially says it in music, and Tony Sarg, who merrily says it in cartoons (in two colors) in a new book called "Maxims to Music." Some smart somebody put these two lively-minded men to work upon this unusual juvenile volume. First there is the cartoon, then a comment in text, and then a musical setting of each maxim to some widely known melody. This is surely a far more agreeable and civilized means of impressing the wisdom of these venerable and revered maxims upon the jittery youngsters of today than having them copy them over and over again in a dreary classroom on a germ varnished slate, as did their ancestors.

Whatever you may think about the value of precepts in education, there is no question that these things stick in the youthful mind and may help to steer the youngsters through many dangerous life channels. Understand, the pieces in this book are not designed to be played by the child, but to be played to the child by those who undertake to protect themselves from the surging prodigies of today by keeping them profitably entertained through learning in agreeable fashion the maxims, mottoes and traditional sayings to which many of the parents of yesterday attributed their virtues. It is a charming gift book.

Maxims to Music.
Authors: Sigmund Spaeth and Tony Sarg
Pages: 64 (8" x 11")
Price: \$2.00
Publisher: Robert M. McBride & Company

MUSIC IN THE DAYS OF GOOD QUEEN BESS

From 1558 to 1625 creative development in England was so great that many feel that never since then has genius soared so high in Albion. Dr. Morrison Comegys Boyd, for many years Professor of Music at the University of Pennsylvania, has chosen to make this copious and fruitful period of sixty-seven years his field for many interesting musical explorations in those gay and treacherous days when two monarchs, Queen Elizabeth and King James, ruled the land.

Elizabeth's father, Henry VIII, was a man musician for his times, and he was almost as proud as Nero of his gifts, but with more reason, for if we are to believe Erasmus, bluff King Hal, composed a service of four, five and six parts. According to other than reports, Henry, in addition to starring as Bluebeard and disposing of most of his wives, was an extraordinarily gifted man, speaking many languages and playing many difficult instruments skillfully.

It is not surprising then that his daughter Elizabeth had strong musical inclinations and studied the art many years with Roger Ascham. Not only did she sing and play, but also, stated by herself, she composed ballets for her corps of sixty musicians.

James I, on the other hand, was not musical. He did, however, give both his sons, Henry and Charles, a good musical education.

Dr. Boyd has dug long and deep in musical archives to produce this scholarly work and his excavations are most effective. More than this, his work is not, like some books of this type, infected with pedantry so that no one but a book worm could possibly be captivated by it. His is surely a far more agreeable and civilized means of impressing the wisdom of these venerable and revered maxims upon the jittery youngsters of today than having them copy them over and over again in a dreary classroom on a germ varnished slate, as did their ancestors.



DR. MORRISON C. BOYD at the Console of the Cyrus H. K. Curtis Organ in the University of Pennsylvania Irvine Auditorium in Philadelphia, Pennsylvania.

chapters upon Church Music, Madrigals, Songs, Instrumental Music, and Music on the Stage, are revealing. One of the most important chapters in the book is that devoted to the Musical Theory of the age. The book is carefully documented and is a very worthy achievement for Dr. Boyd and the institution with which he is identified, "Elizabethan Music and Musical Criticism."
Author: Morrison Comegys Boyd
Pages: 363
Price: \$3.50
Publishers: University of Pennsylvania Press

NEW BUSONI MATERIAL

La Rassegna Musicale, directed by Guido M. Gatti, presented in its January issue (which was

the first volume of the thirteenth year of that excellent magazine which for twenty-one years was issued in Turin, Italy, under the name of *Il Pianoforte*) an entire number devoted to Ferruccio Busoni, possibly the greatest of all pianists of Italian birth. The issue consists of eighty-eight pages of carefully presented material. The initial article in the series of fifteen is an admirable estimate of Busoni as a pianist, by Alfredo Casella. The cost of each issue in Italian currency is five lire. Busoni admirers will find this work in Italian to be admirable material for reference.

La Rassegna Musicale
Pages: 88
Price: L. 5

MUSIC AT THE GOLDEN GATE

Whether you are a New Dealer or an Old Dealer will make little difference when you come to survey one phase of the work of the W. P. A. Music Project in California. We refer to the voluminous mimeographed volumes detailing the history of music in California. This work has been ably done under the supervision of Cornel Lengyel. Ten volumes have been scheduled, the fourth of which, "Celebrities in El Dorado," has just appeared.

In its two hundred and seventy pages, the editorial staff of the Music Project, including some score of participants, have amply proved that they have not accepted government funds without giving something of permanent value in the musical historical records of our country. If it were to be done in each state of the Union, historians of the future could work with far more ease and assurance. The volume is filled with interesting data and biographies about musicians who have appeared in California. It covers the years from 1850 to 1906, as well as lists of prominent visiting musicians from 1850 to 1940. As a reference aid to students, this should be invaluable in the future.

The pages of this unusual work of research reveal many striking and romantic figures. Among them was Eliza Biscaccianti, daughter of an Italian violinist and orchestra leader who married the organist of the famous Handel and Haydn Society of Boston, her birthplace. Eliza was born in 1824. She made her New York debut in "La Sonnambula" in 1847. Her husband, Biscaccianti, inaugurated San Francisco's first grand opera season in 1852 at the (Continued on Page 56)

BOOKS

THE ETUDE

Music Along the Networks

By
Alfred Lindsay Morgan

BACK IN 1936, Mme. Yolando Mero-Trion, chairman of the Women's National Radio Committee, asked the broadcasting industry why there was a definite lowering of the standard of reproduction during the summer. It can be assumed that the inquiry was leveled generally at the many replacements of prominent sponsored hours. It is said that the broadcasters themselves see no reason for the change in program fare in the summer, and that they have spent large sums in surveys of listeners' preferences, to prove that people want the same sort of musical fare all the year round; but it appears the men who sign the checks for the big air shows cannot be convinced.

The question of the standards of summer radio programs is one of those annual conditions, which, as Mark Twain said of the weather, people discuss but never do anything about. Twain's witicism, however, in this case is good only for a laugh; for, while people cannot do anything about the weather, they can help to alter the quality of radio fare in the summer. Proper protests in sufficient proportions from music clubs, educators, radio listeners and musicians should in time convince those who need to be convinced that people's tastes do not change automatically when the leaves turn green, and again when they become brown.

Just because music moves into the open (so to speak) during the summer months does not of a necessity mean that it has to take a lighter form. When we read about melodies chosen especially to "soothe the summer mood," we cannot help but feel that the listener's intelligence is being underrated if we like good music

Symphony program, directed by Howard Barlow, and heard Sunday afternoons in place of the Philharmonic-Symphony Orchestra; and the Sunday Night Concert, now featuring a symphony orchestra, heard over the NBC-Blue Network. The type of program that Barlow features is frequently off the beaten path and shows an enterprise that many other conductors might do well to emulate.

Interest in the NBC Sunday Night Concert has been heightened recently by the inclusion of a group of distinguished visiting conductors, replacing Dr. Black while on his vacation. The latest of the visiting conductors is Erich Leinsdorf, the brilliant young Wagnerian director of the Metropolitan Opera Company. He will be heard through September 8th; and for the remaining three concerts of the series Isler Solomon, conductor of the Illinois Symphony Orchestra, will officiate. This Sunday Night Concert, which originally featured Frank Black and his String Symphony, might well continue with that chamber orchestra throughout the year, for Black and his String Symphony was one of the best programs of its kind that radio has sponsored.

A replacement, which originates out of the idea that summer listeners require a different type of show, is the Ford Summer Hour (Sunday nights) featuring Jessica Dragonette, James Newill, and Leth Stewen and his orchestra. The show is a good one with cleverly devised programs, one that may well find a permanent place on the airways. Although it probably does not replace the Ford Symphony Hour for the many who follow that program regularly, it undoubtedly attracts an equally large number of listeners. For audiences vary, and well they may. Miss Dragonette is a definite radio personality and a gifted singer, and her contributions to the program are always enjoyable.

Replacing the regular sponsored Saturday morning broadcasts of various musical conservatories, Columbia recently has introduced a new series which deserves to be heard at a more advanced level.

At the end of its fifth season on the air, the Cincinnati Conservatory of Music conducted its annual poll for request selections to fill its season end broadcasts. The results were most interesting. It was found that the "Fifth Symphony" of Beethoven still remains the indisputable favorite of all symphonic works. (Continued on Page 568)



Alfred Wallenstein conducting a Mozart opera broadcast as seen through the control window.

in the winter, we like it in the summer; if we like popular music at any time, we like it all year round. When we read statements like "Music that soothes—music that satisfies—music for the summer," we are inclined to think that broadcasters are confusing soft drinks with music. Summer or winter, spring or fall, genuine music lovers always like good music.

Judging from comments we have heard, two broadcasts, among the prominent summer replacements, loom out not only as worth while additions to the summer fare, but also as worthy of a sustaining place on their respective networks. One of these is the Columbia Broadcasting

AUGUST, 1940

RADIO

Making Practice Produce

A Nine Months Program Designed to Compel Results

By

Bradwell Clarke

THE CHIEF and MOST IMPORTANT activity in the development of musical accomplishment is practice. No amount of musical study can make up for a lack of musical practice. For musical ability is essentially the expression of musical art rather than a knowledge of it. Knowledge, experience and understanding are all, of course, desirable; but trained facility of execution is the very basis of musicianship. So it behooves the earnest teacher of music to know something of the physiological and psychological processes involved when continuous daily practice is being established as a lifelong habit. Waste of time and effort in the practice habits of the average student is widely current, and in many cases mistakes of procedure, which practically nullify all possibilities of musical achievement, are allowed to enter in or are even introduced. Also this is one of the fundamental reasons behind the desultory practice and lack of interest on the part of pupils that so plagues the teacher. For human nature unconsciously senses useless efforts, as a consequence of which the fires of enthusiasm have nothing upon which to feed.

Long ago physical culturists learned that long continued repetition of light or non-concentrated (that is, non-attention-demanding) exercises were worse than useless. For they not only produced no real development but actually proved a drain on the present level of constitutional strength. Similarly the old fashioned educational practices of mere repetition of studies, notably the memorizing of poem after poem, as a means to intellectual development had to be abandoned as non-productive of the ends sought. It is finally becoming understood that all physiological development, and psychological too (which is but a realignment of the physical cells of the nerves and brain), is predicated on conscious or attention-demanding practices.

What is Practice?

Practice in music means the cultivation of skill and facility of bodily execution in the production of music. It is the very wonderful process of converting conscious, deliberate, attention-demanding, and usually slow physical movements, into subconscious, automatic and often highly speeded actions. It is a process by which we make use of the remarkable automatic habit function of the body. This function is resident in the involuntary nervous system, over which we have no conscious control, its expression being at all times spontaneous.

But there is a way in which our efforts can be amplified through the medium of this "habit" mind. And the word "habit" is the key here.

Any conscious movement habitually practiced becomes a habit, that is, an automatic function of the involuntary nervous system. Note the word "conscious" in relation to movement. The habitual practice must be conscious.

If a detail of manual execution, of which the student is only partially conscious, is practiced habitually, only this conscious part will become a permanent habit. This is the explanation of why so many students of music reach only a mediocre skill. They never have cultivated a full consciousness of every movement that they practice. Mistakes in performance indicate unconscious practice of the faulty detail.

Thus it is obvious that the only way to practice is slowly enough to keep, at all times, fully conscious of the movements we are seeking to make automatic habits. Also no more difficulty should be present in our exercises than we can consciously attend to. No effort at speed is necessary! For no physical development occurs during practice, merely from the execution of speed. And development is the reason for practicing.

Consciously directed movements are what produce development. Hence, as soon as an exercise is mastered (in the sense of someone being able to perform it smoothly, deliberately and without effort of attention), the student should move on to a new and slightly more difficult one. Speed is merely intensity of nervous effort and has nothing to do with the production of development. In fact, speed itself is at all times dependent on successful development. Therefore one's efforts very properly should be directed to the kind of practice that produces development. The necessary speed will always be available if full development of the habit function is achieved.

Incidentally this feature of speed has a definite limiting factor determined by the amount of one's vitality. Its ultimate possibilities vary greatly among individuals.

The student's places for exhibitional performance should be kept far enough behind the exercises, in point of difficulty of execution, so that the necessary speed for their performance comes without effort. Summarizing, practice should be slow enough at all times for one to be fully aware of just what movements are being executed, and the exercise should always be simple enough to fall well within the grasp of the attention.

A procedure of training along these lines will lay a foundation of absolutely flawless technique. It will lift the function of execution out of the realm of consciousness on to the plane of the subconscious, the automatic habit mind—freeing the attention for the more important work of

interpreting the "genius" of musical composition. And this brings us to the difference between practice and performance.

Practice is conscious attention to the technique of execution. Performance is conscious preoccupation with the composer's mood or the piece's tonal modes.

Practice Periods

The cyclic periods of growth, as they pertain to the physical organism, have an all important bearing on the amount of time that should be devoted to practice. The recurrent cycle of growth, as manifested in all cellular organisms, is a period of about thirty days.

In any line of application in which results are predicated on development (which is growth), it takes about a month to start the first beginnings and about three months before any real progress is apparent. This explains why the new student seems to get no results at first and must persist in his efforts if he is to make any showing at all. In some nine months from the start, if the application has been steady, the speed of growth is progressing at its maximum. From this point on the rate of development begins to decline till at the end of about two years from the original start, it practically ceases, the maximum development having been attained, in so far as was possible within the degree of the student's endowment. From here on practice merely sustains the state of development or at best varies the facility of its employment.

This law of growth has another phase of manifestation determined by the state of maturity reached in the organism. In human beings maturity is reached at about twenty-eight years of age, and a student who is not yet mature, if he continues his application, will have, in addition to his two-year foundation, the added growth endured by the years necessary to the completion of his maturity. In other words a ten year old student will go much farther in five or ten years of study than will a thirty year old one: though at the end of the first two years of study, the thirty year old person will show infinitely more accomplishment, because of the fact that he has much more natural endowment at that age to work on, than has the ten year old.

Timing the Practice

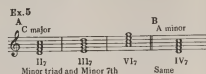
The length of time to practice is also of great importance in the early stages of study, when intensifying of effort (concentration) is practically nil, twice a day is none too often. From a half to no more than an hour each time is sufficient. The guide to this is fatigue, as no development is possible after such a condition sets in. Later, as the power of intensive application increases, the time should be reduced to a single daily period of one to two hours.

After five or six months, a natural division in the application should gradually come about in which a discrimination is made between practice and performance (exercises and pieces). The former are the basis of one's development, the latter the fruit of it. The teacher who uses pieces for development work also neutralizes much of the pupil's efforts and also confuses the pupil's grasp of his own progress.

From this point on the exercises should be progressively increased in intensity (by this is meant more difficult to master) and the time of practice shortened. More development can be gained from short practice of hard exercises than from long practice of comparatively easy ones. For it must be remembered that it is the employment of the consciousness rather than the manipulation of the fingers that stimulates (Continued on Page 556)

Chords Are Personalities

The seventh chords containing minor triads and minor sevenths are more placid expressions than those just mentioned.



But even these seem stronger than those which are made up of a diminished triad and minor seventh.



It is a simple matter to summarize and classify these chords into separate compartments of the imagination, just as one discriminates between persons of his acquaintance. Some strongly resemble others and are said to belong to the same family, such as being dominant or subdominant in quality. These families differ from one another, however, so that each steadily and emphatically maintains his individual classification.

One might imagine these various seventh chords as expressing the following emotions: Major triad and minor seventh (primary): consonant and commanding.

Diminished triad and diminished seventh (primary): delicate and appealing. Sensitive. Major triad and major seventh (secondary): dissonant and dominating.

Minor triad and minor seventh (secondary): tractable and complacent. Diminished triad and minor seventh (secondary): humbly apologetic.

Minor triad and major seventh (secondary): questioning; restless; requiring fulfillment.

Augmented triad and major seventh (secondary): attractively dissonant, depicting power and aggressiveness.

These seventh chords all have natural tendency paths of procedure, which are known as regular resolutions and which sound so natural as to border upon the prosaic if used to too great extent.

The V; to I; II; to V; III; to VI; IV; to VII; VI; to II; VII; to I and I; to IV are regular resolutions. It is interesting and necessary to experiment with every conceivable combination of chords, chaining them together into all kinds of lovely patterns. The results are sometimes surprising to the uninitiated ear which has learned to take for granted certain somewhat monotonous progressions leading safely homeward. Surprises are beautiful and exhilarating. These deviations from the "straight and narrow" are called "regular" progressions and they should be used, for variety nine times out of ten except in the event that an expression of finality be desired, as in a cadence.

There may be a difference of opinion concerning the beauty of the acknowledged dissonant

IT MAY SEEM STRANGE and even fantastic to make the assertion that chords in music bear a very close relationship to human personalities. Yet this idea is the underlying reason for which music is recognized as being a vital, warm, pulsating language. This is why music is, perhaps, the most naturally human of all the arts, the most sympathetic, most understandable, and the most universal mode of emotional expression, having no specific nationality but having a universal appeal. In other words, music is a human as well as a spiritual force, for which people do hunger. Just as we note the spirituality of this expression, music, so is it also natural for us to compare and parallel this art with human elements or traits of character as we understand and observe them. Chords, then, which comprise music (and, for that matter, even single tones, whose number of vibrations characterize them) retain and maintain their individualities as do human beings. Thus we hear the expressions "key color" and "chord color." Color in this use is understood to denote quality. They might be termed (and apply) "key personality" and "chord personality."

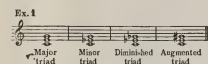
In analyzing triads, it is interesting to note the various personalities represented.

A major triad would seem to express definitely a fact which is not to be disputed. Perhaps, then, this is an individual who is sure of his position without being too self-assertive.

A minor triad may appear to be a trifle in doubt as to the authenticity of his assertion; less positive as to the quality of his power.

A diminished triad is so humble as to be almost inferior in his feeling of unsureness of the situation.

An augmented triad is large, virile and dictatorial. He is self-important and aggressive. His leadership is not to be denied.

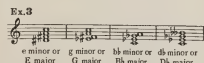


In the same manner are seventh chords identified as to color, quality or personality. The dominant seventh chord is a very delicate expression, and one which is so commonly heard as to be pleasantly consonant whether or not it moves into the tonic triad, a progression to which the ear is ordinarily accustomed. It is without doubt, commanding and dominating in a dignified manner.



The diminished seventh chord is equally important but less decisive in its expression of individuality. It is inclined to be a delicate and sensitive person, soft and yielding. Its flexibility is its outstanding feature, as it adapts itself easily and readily to any signature at a moment's notice, because of its many possible enharmonic spellings.

For instance:



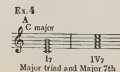
These chords are identical to the ear but not to the eye or to the theoretical signature. Their dif-



HELEN DALLAM

By

Helen Dallam



tonic and mediant, seventh chords in the minor mode. In four part writing these harmonies may seem to be somewhat jarring at first; but they are really exciting when used pianistically or orchestrally where they show more lovely character than in four part composition.

The tonic seventh in minor keys is somewhat aggressive because of its major seventh, but it is not so much so as the mediant seventh of the minor, because in the former, a minor triad forms the foundation of the structure whereas in the latter, an augmented triad is the foundation. The second named combination causes an extreme dissonance, but it is beautifully dissonant. The submediant seventh chord of the minor is also a dominating powerful personality, due to the fact that it contains a major triad and a major seventh like its prototypes, the tonic and subdominant sevenths in major keys.

Thus we have represented many traits of character. This so-called portrayal of emotion is caused by the various combinations of triads and sevenths, with the resultant interesting personalities.

Likewise the ninth, eleventh and thirteenth chords may be catalogued as well as the augmented sixth family, the 6+, 6+ and 6+ chords,

plus the many alterations possible to all chords. Including all this added material, there is almost no conceivable limit to the study of chords.

After having identified the various triads and seventh chords in the major and minor modes (for these modes do differ somewhat in classification), it is most illuminating as well as gratifying to discover these "old friends" in compositions played and studied.

It is understood, of course, that only harmonizations belonging to a stated key signature have been discussed in this article. Altered chords and those of transitional or modulatory nature have not found place in this short exposition. Only when chords, belonging to the given key, become easily recognized is it wise to discuss those which are foreign to a given tonality. Naturally all of this so-called basic material should be thoroughly understood before music analysis is advisable.

No doubt it is true that all imaginations are not fanciful and that perhaps all musicians do not think and express themselves in accordance with the views herein offered; but it may be helpful to some persons who are inarticulate on this subject to crystallize their thoughts into something beautifully tangible as well as tangibly beautiful, rather than to consider music as a stereotyped system of whole steps and half steps and angular lines which must eventually meet at some point or other. Do not try to make them meet.

Music is flexible, not uncompromising. It partakes alike of the spiritual and the human element. Therefore it should be regarded so if one is to derive the fullest benefits from this most wonderfully expressive of all arts.

Art Grows With Effort

"Whatever success has come my way, I attribute very largely to having had to make my living while I was studying—and I have been studying all my life. I have learned things that have helped me on nearly every occasion when I have appeared in public. That is one of the joys of the artist's life."—John Coates, eminent British baritone.

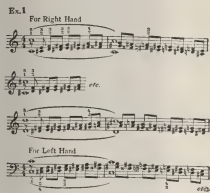
How to Increase Expansion of the Hand

By Stella Whitson-Holmes

UNDOUBTEDLY SOME of our most promising piano students are those handicapped by short fingers which cause them to have a short "reach." This is one of the most frequent causes of poor octave playing; and, whether from a false sense of inferiority or from fact, these students always feel hampered in playing music of much difficulty, and they fall out of practice easily.

Consequently, while bawling short fingers, this type of student goes through the years seeking from this book and that, such studies as will improve his reach without causing undue stiffening. As always, if such a study can be found independently of any book, the student will have something that will be of instant use. The most needed study for this purpose, of which we have knowledge, is one which, like all good studies, does at once a number of things for the student. It develops good, firm, clear octaves, strengthens the forearm muscles, and trains the student in musical theory, as well as accomplishing the purpose for which it was especially devised. Best of all, this study is not one that is so athletic as to breed tension in the mind or stiffening in the muscles.

Briefly, the student builds it for himself upon the chromatic scale played in single notes, as the example shows, the student strikes the octave C (being careful to relax immediately) and holds it down.



While sustaining it, he plays all the minor thirds to be found within the octave using the second and third, and the second and fourth fingers. It is the playing of these thirds, while holding the octave, that develops strength in the forearm muscles, and, as this strength develops, the study becomes easier to play.

Primarily, as has been said, this study is meant to be a means of developing stretch between the fingers; and the student will be amazed at his growth in this direction with but very little slow, careful practice in which he has fulfilled the requirements of aimed stroke and immediate relaxation, the latter especially in regard to the octave. The exercises are, of course, C-sharp, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B, and on to C again—the entire octave. While it may appear that both hands could be played together, this is not advisable—at least not for a long time—as this would naturally increase the attitude of stiffness.

Most short fingered students will have difficulty

in keeping the fifth finger in place while the first ascending third is played. In this case, it is better to let go the upper octave note, if it does so will prevent stiffening. Then depress it silently in order to sustain it over the other thirds. As the practice continues, the student will experience satisfaction in finding that he need never lift the fifth at all—full proof that the desired expansion is taking place.

For the very small hand, the following may be welcomed as a preparatory study.



As a primary study for strengthening the forearm muscles, this study will be found less strenuous than the first.

Putting the Finger on the Spot

By Michael Conley

Nothing impresses a patient so quickly and strongly as to have a doctor diagnose instantly the patient's malady. Then a pupa is born. Ignorance he wants to have his faults corrected as soon as possible and to have his weaknesses removed.

A few decades ago it was the fashion for certain teachers to have the pupil play a piece, whereupon the teacher made a wry face and, speaking ex cathedra, announced with solemnity and finally that everything was so bad that the only way in which the situation could be saved was to forget all that one had done and to start again at the beginning. There seems to have been an impression that Leschetitzky favored this plan when he sent his pupils to his Vorbereiter (advance preparers, or preparatory teachers). True, he frequently put these pupils through a definite drill, such as that outlined in the exercises to be found in Marie Prentner's "The Modern Pianist (The Leschetitzky Method)," to be supplemented by Czerny studies, such as those found in the three volumes of Czerny-Liebling studies. He did not, however, intimate that all that the student had learned was wasted. He merely insisted that the pupil have a period of training with certain hand and arm conditions.

Once we had a pupil who aspired to play octaves. At her first lessons she did not realize that her hand was abnormally small. Obviously all octave playing was injurious. The first thing to do was to expand the hand, which, when one knows how, is through the process of contraction and relaxation. In three months the pupil's hand was ready, and in less than another month she was playing octaves fluently.

"It is entirely insufficient to accept music as a sequence or a combination of tones that sounds nice." It would be just as reasonable to regard a meal as something that tastes nice whereas of course the meal has a meaning and a use beyond mere taste; its purpose is to sustain life and the issue, music therefore may sound nice but we desire to arrive at some explanation far transcending this."—H. Ernest Hunt.

IS THERE A SHORTER ROAD to a singing voice? Experience answers in the affirmative.

Through what means is it made shorter? Observation of, and adherence to actualities. What are those actualities? That singing, compared to speaking, is a supernatural effort. That breath capacity, retention, pressure, and outgoing control; flexibility of the muscles of the vocal apparatus; the breath resisting powers of the vocal ligaments; range, power and control of the voice; all are extraordinary.

Therefore, as the ordinary never was known to incite the extraordinary, the most direct road, and hence the shorter road, will be that which demands at the outset, the extraordinary.

Some Fundamentals

1. Of exercises for the development of breath capacity, retention, pressure, and outgoing control, the following have proved to be among the most effective:

- Using a pillow, sit on the floor, about two feet from some heavy piece of furniture under which the toes may be placed. Poid the arms, stiffen the neck, and lower the body almost to the floor, then raise it back to the sitting position.
- Remove the pillow, and lie stretched out on the floor.
- Interlace the fingers back of the head, bring the elbows as near as possible to the floor, and contract the abdomen.
- Take a deep breath and try to hold it while inhaling and exhaling twenty-five times through the widely distended nostrils—similar to panting—directing the intaken air backward to a point far down the spine. The sound of air passing through the nostrils should be made as loud as possible. Increase the number of "pantings" until a count of seventy-five has been reached.
- For breath retention:
 - Stand with the back to the wall, with the head, base of the spine, and the heels, each touching the wall.
 - Interlace the fingers back of the head, and bring the elbows in contact with the wall. Holding the position, fill the lungs, bring the lips tightly together, hold the breath for five slow counts, then allow it to escape very, very slowly between the resisting lips.

- For breath pressure development:
 - Stand erect, with the chest elevated and the hands on the hips.
 - Fill the lungs, bring the lips very tightly together and force the intaken air between the strongly resisting lips, or, in other words, let there be a contest between the pressure exerted by the diaphragm and abdominal muscles and the resistance of the lips. The idea is that of giving the expiratory organs something against which they can exert their pressure; and this is the only possible means to the end. It is very important that no part of the expired air be allowed to escape through the nose, as that would reduce the lip resistance and the effort thus be made useless. Should dizziness be experienced, cease the exercise for the time being. These exercises must be made as such a daily routine as the practice of vocal exercises.

- Included in the many "roads" are:
 - Insistence upon an ideal tone before muscular flexibility, which makes possible the ideal tone, has been established.
 - Calling to assistance an exaggerated positioning of the lips for vowels, which later must be corrected.
 - Awaiting the establishment of one note before higher notes are attempted, thereby developing the voice.

Therefore, as the ordinary never was known to incite the extraordinary, the most direct road, and hence the shorter road, will be that which demands at the outset, the extraordinary.

laying desirable extension of the vocal range.

d. Starting with single sustained notes which stiffen the voice, thereby delaying muscular flexibility; or with slowly sung intervals and sustained high notes, the former inducing a lazy habit, and the latter causing fatigue of the undeveloped vocal apparatus.

e. Infinite use of a given note, which again delays muscular flexibility, because muscular flexibility demands many muscular adjustments, and one vowel causes but one, whereas many vowels cause many.

f. Lastly, the inconsistent of inconsistencies, instruction of the student to relax.

This last statement calls for substantiation, hence a word. Every physical effort, no matter how insignificant, even to picking up a pin from a table, involves muscular contraction. Question: How much more of a physical effort is singing than picking up a pin? Great singers do not sing without effort; and to hide this effort is a part of their art.

"The Shorter Road" to Fine Singing

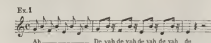
By

William G. Armstrong

flexibility of the jaw; that will correct enunciation of vowels and articulation of consonants without contortion of the lips; that will demand more than ordinary physical energy; that will awaken higher and higher notes without strain upon the undeveloped vocal apparatus, thereby increasing range by leaps and bounds. Let us demand control of the voice at the outset; and conquest is certain.

Progress depends upon the student's attitude toward exercises. Should practice of them be pleasant—and in singing of them the student is doing, in a small way, what great artists do in a big way—there are established the great essentials, that is, buoyancy of spirit, free and spontaneous nervous activity and muscular response, plus the encouraging thought of making immediate progress. The student, who just loves her exercises, makes rapid progress. Let us study a few of them.

Here is one that was a favorite of Mme. Anna Lankow, familiar to grand opera attendants of a generation ago.



There are no less than thirteen reasons for initial use of *staccato* notes; but always they should be struck downward to the chest, and not upward to the forehead or nose. Of all media, no others equal them in the number of influences exerted.

They bring out, immediately, the characteristic lusty quality of the female voice, so that no time is lost in fusing with registers to develop it.

They, at the outset, call upon the vocal ligaments (vocal cords) for a clean cut attack, minus the perceptible "click" of the more divided glottis stroke.

They furnish a mild but effective exercise for strengthening the vocal muscles to resist extraordinary breath pressure. The effort made to produce them demands a repeated energetic expiration—the basis of power of tone.

They show, as nothing else, any injury to the vocal ligaments, thereby guiding the procedure of the teacher.

As the resultant tone is the only one that cannot be forced, they bring out the individuality of the voice lost through either unconscious imitation, tonal preference, or false classification.

VOICE

The Mental Approach to Singing

(Continued from Page 510)

onated, in the head cavities ("dans la masque" as the French put it), through its way down into the throat. Hence the varieties of white, throaty, or defective tone which trouble many beginners. The structure of the head bones that form the cavities acts in the manner of a sounding board of a violin; and it is the sounding board, not the strings, which imparts its tone to a Stradivarius. Vocal tone always should be amplified in the head chambers of resonance, which must be kept open, free, and unrestricted.

Strong vibration is felt back of the nose and under the eyes, and a forward humming ring gives intensity, carrying power, solidity, and character to the tones. It is powerful and insinuating, allowing the voice to rise above massed orchestral sound. It is the natural overtone to the fundamental tone, the divine spark of sound, which kindles sympathy in one's hearers and assures the singer of harmonious unity between his inner forces and his outer means of expression.

Resonance requires the absence of any obstacles along the way. Thus, great care should be exerted in placing the tongue and holding the lips, carelessness of the tongue stiffens the lips, and the lips should be as arched, or rounded, as possible. Practice tones on all vowel sounds, seeking this forward, rounded resonance even for those that are not habitually formed by a forward lip position. A good rule is to think "O" even in singing the closed vowel "E." Experience has taught me that all vowels can thus be given a round, ringing, forward hum, if the organs of speech are carefully adjusted, and if the tones are allowed to ride freely along the palate.

I believe that every singer should learn to dance. There is no better means of mastering rhythm. Many difficulties that seem to be vocal are often the result of some lack of rhythm, and the rhythmic instinct of dancing while practicing helps to overcome them. If you sing a waltz, or a tarantelle, you can improve your rendition by phrasing according to the figures and forms of the dance itself.

The Singer and Her Audience

Many have asked whether there are differences of technique for concert or for microphone work. Certainly there are; but such differences are entirely psychological, never vocal. There is only one way to sing, and that is the right way. Whether one sings into a microphone or before a studio group, or faces an audience of thousands, the vocal projection should not vary in any way. What does vary, however, is the mental approach,

and the choice of material. What the radio singer loses in direct audience response, he gains in more intimate contact with greater numbers. The concert singer derives much encouragement from the human flow of magnetism between himself and his hearers.

The subject of what to sing and where, has been long my hobby, and it was very gratifying to be invited to present my views on the subject before the Music Teachers' Guild of Nebraska. In a lecture given in Omaha, before recent recitals there.

In making a program, the singer must consider the size of the hall, the general type of the audience, and her own aptitudes. A program in a small hall would differ greatly from a recital in Carnegie Hall, or an outdoor concert. One group at least should always be sung in the language of the audience. A singer, whose best interpretations come to light in the art song, should not offer a program of operatic arias.

Successful programs are planned, not to be "different," but to give the audience the pleasure of the singer. The performer owes his audience a deal of gratitude, and his program is one means of saying "Thank You!" More than that, every program an audience hears can make and seal a lover—or the reverse. Thus, the singer carries a considerable responsibility and it must be reckoned with, in program building.

Treasures Worth the Seeking

There are more neglected gems in the realm of song than in any other field of music. Why not catch a song-baeader for yourself? Each type, style, and nationality of song carries a hallmark of its own. There are exquisite songs, both sacred and secular, dating as far back as the twelfth century, and reflecting man's eternal and instinctive reaching out for truth. A good vocal program should well contain one or more of these. The singer of scholarly tastes will revel in the varied musical settings for Shakespeare's poems. We can always learn from Schubert, Schumann, Mendelssohn, and Brahms for "mood" songs of haunting melody. If the singer wishes to depart from "standard" composers (and there is no valid reason why he should not) a selection of more "retiring" approaches, investigating the Italian literature of songs, from Scarlatti to the moderns, Respighi and Castelnuovo-Tedesco; while those who have mastered Spanish will find a wealth of comparatively unexplored material in the songs of Spain, Spanish America, and Mexico.

As to French songs, some feel that they stand as the "bon-bone" of vocal literature, lacking depth and persuasiveness. Personally, I cannot agree with this view. From the old

folk songs, through Gounod, Franck, and Massenet, down to Debussy, Duparc, and Milhaud, the vocal literature of France has great charm and fragrance. The songs of Debussy lend themselves especially well to radio recitals, because of their intimate nature. So do folk songs, where music and words are usually born "twins."

Poetry is as important as music in radio, where the audience is unseeing and as well as unseen. Radio needs the intimate quality. The mechanical nature of radio projection requires a compensating personal touch in the material broadcast. Debussy says that the function of music is "humbly to give pleasure," and nowhere is this artistic creed better demonstrated than in his own songs. It is the finest creed the singer can take for his own, in building his mental approach to his art.

"The Shorter Road" to Fine Singing

(Continued from Page 520)

This Exercise 5 is to be sung with ever increasing rapidity, with articulation of consonants and enunciation of vowels exaggerated, and always, at all exercises, the sensation of a smile. Additional facility of utterance may be acquired through reversing the order of the syllables.

In cases where there is a tendency to control the throat and stiffen the jaw when changing to a *plianissimo* tone on notes above E-natural (fourth space of treble staff), we have found the use of the combination, *oo-ah*, together with the thought of resting



the voice upon an elevated chest, and an imaginary stretching of the mouth roof—which arches the soft palate—and a "sighing" of the tone to the region of the bridge of the nose and the forehead, to be most effective.

Light tenors will do well to try



In this exercise, one of twenty consonants—x is omitted—is placed before each vocal, commencing with I as it is the only one that assures free action of the tongue, and of the muscles under the root of the tongue, which are directly attached to the larynx.

Bearing in mind that singing is a supernatural effort, let us tone up—no down—the nervous and muscular systems. Let us give the student a physique to support a supernatural effort, breath capacity and pressure to

propel the voice, breath control to govern the voice, muscular flexibility towards range extension and technical facility, and then heap on the idealistic—the more the better.

Making Practice Produce

(Continued from Page 522)

the processes of growth. This shortening of the exercise practice is a benefit to the pupil in time and effort saved, makes it easier for him to maintain his interest, and is a boon to the teacher, in that the pupil returns with his lesson well learned.

By the time the nine months stage is reached the exercises should be practiced only every other day, and for not more than an hour—if that long. The remainder of the time available for practice should be devoted to pieces. Of course these always should be one or two grades behind the exercises. For it is highly important to cultivate the point of view that one phase of the practice is developmental and the other a demonstration of ability because of development. The amount of time to be devoted daily to practicing pieces or musical compositions (in other words, expressing one's ability) is determined solely by fatigue. It is absurd to go on with practice after one has tired. For nothing can be achieved and time and energy are wasted.

There is one other point that cannot be ignored. If a healthy progress is to be maintained, the age old "one day of rest in seven." Industrial records have proven conclusively the wisdom in this. Efficiency falls off rapidly on a seven day a week schedule. This does not mean that the pupil must not touch his instrument on his "Sunday." Merely that there shall be no serious study.

From the foregoing it will be seen that conscious concentration during practice is what produces the development, and, when this is correlated to the growth cycle, a sound progress takes place within the possible time limit. Some of the principles set forth here may appear a bit radical or dogmatic but will bear out their correctness if systematically applied. The author has obtained startling results in special test cases with individuals who were not even musically inclined. These principles offer a concentrated key to a flawless technique in the minimum of time.

A Taste for Perfection

"No talent will be pure and correct" if from the first lessons the teacher has not sought to inspire the taste for perfection. The student, until this taste, the pupil who attempts too difficult music is contented with a moderate degree of perfection, which is a fatal thing in the study of art."—F. Le Couppé.

VOICE QUESTIONS Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Should He Join the U. S. Army?

Q. I am twenty-three and I have a baritone voice with great range and power. I am in church, oratorio, and concert, in my home town. I am a newspaper reporter. I have been to the Army, and I could arrange to go to any part of the United States. I am here to sign up for three years. Could I be singing lessons during these years?—D. L. S.

A. Surely the recruiting sergeant could tell you just what your duties would be in the U. S. Army. Ask him to tell you if you should be any place to practice, what hours you would be free, and how often you would have leave. The magnificent physical drill, the open air life, and the good food, all are very fine things for a young man, in peace time, and you would leave the army a finer physical specimen than when you entered it. Ask the sergeant. He always knows everything in heaven and earth, and the other place too. But I would hate to meet a promising baritone doing Kitchen Police for being A. W. O. L.

Breathing

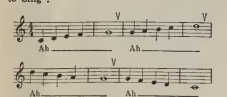
Q. I should like to know how to breathe correctly during singing. Some say breathe one way, and others say breathe another way. I should like to know the correct way. I find that I can sing clearer and with better tone quality if I give my attention to it. Is it possible that I breathe more correctly when I breathe that way?—A. E. J.

A. Please read W. Warren Shaw's excellent and valuable article on breathing in the April, 1928, issue of THE ETUDE. Also my answer to a question in the same issue on the same of that magazine. First of all, one must breathe naturally, and as we have found out to your distress, every departure from natural breathing will be attended with more difficulty of breath control and poorer tone quality. There are many books which explain breathing anatomically, and many others that will provide you with breathing gymnastics. You may read some of these and practice some of the exercises. However, remember that Nature is the surest guide, and if you breathe naturally and deeply, you are apt to breathe well.

Questions About Various Subjects

Q. Please answer the following questions: 1. What are the good vocal exercises? 2. Please draw a diagram of head, throat and other organs used for vocal development and control. 3. Which is best, an early career, or early career for pleasure, or years of development? 4. Should vocal music be carefully looked over and played over or sung twice before singing? 5. How should vocal music be selected? 6. Should one be able to sing at night without instrumental accompaniment, and without sheet music as well as with help? 7. Which is best, group or individual singing, for finding faults?—L. C. S.

A. 1. By the expression, "Grand Scale" I suppose you mean the Great Scale recommended by Lilli Lehmann in her book, "How to Sing."



Sing carefully, with great attention to tone quality and breathing. Transpose to suit the voice.

2. It would not be possible to draw a single diagram representing the organs used in singing and speaking. Quite a number of diagrams would be necessary, and I am afraid

THE ETUDE could scarcely give us enough room for them all in this column. Prof. Chowary's "Singing School," Rehearsal and Practice "Voice Song and Speech," and many other books have excellent diagrams and explanations, and they all may be obtained through the publishers of THE ETUDE. 3. Certainly the best way to learn how to sing well is to develop body, mind and must—by careful training with a good singing teacher through a number of years. One of the most important things that one is able to obtain what you call a career in their earlier years and without an adequate number of lessons. Singing for pleasure, without direction, usually leads to the formation of many vocal faults.

4. Study your songs carefully, by playing them over quite a few times and by reading the words over very slowly, until you are certain of their correct pronunciation, until you understand their meaning so that both words and music are well in your mind. Otherwise you will make many mistakes both of music and of voice production.

5. Select songs that lie well in your voice, that have words that are comparatively easy to pronounce and whose words and music are well suited to the voice.

6. To sing well at sight, with or without instrumental accompaniment, is a difficult but very valuable accomplishment, and one that will be of great use to you all through your musical life. I cannot understand the rest of your question. How can one learn to read without having the music?

7. One learns to sing more quickly, and more thoroughly, through individual lessons from a well trained singing teacher. He can discern and point out mistakes of tone, of breath, of rhythm, and of pronunciation, which might escape a group singing. Group singing is very valuable to accustom one to part singing, to help one's reading, to develop a sense of ensemble, and to relieve one of nervousness. The two forms of singing should be developed, as nearly as possible, simultaneously.

The Young Bass with a Long Range

Q. I am eighteen years old, a bass, and I am having trouble with my voice. I used to sing to E below the bass staff, but recently it dropped until I am now able to sing B-flat below the staff. My range is from the low B-flat to G third line above the staff. How can I develop the low B-flat and G, and have an clear voice? I have heard that I should sing the sudden drop in my voice I could sing the G without strain, but I feel I can sing only with great difficulty, and I feel I can sing only with great difficulty. Is there any proven way to develop the "false voice" with the higher register, without a break?—D. C. L.

A.—1. The bass voice is seldom completely settled at the age of eighteen. Your body is still undergoing those processes of change which turn a youth into a man. These tones of both body and mind will continue until you are about twenty-three or four. By that time you should be able to sing to E.

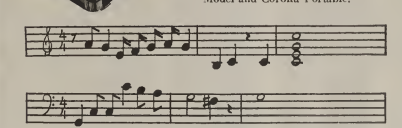
2. The range you specify is a very long one. It will be valuable to you, if all the tones are of same quality and volume, and if you can pronounce your words clearly and comfortably upon them. Very few of the most famous basses find themselves gifted with such a number of beautiful tones. They usually have to be contented with about two octaves, and they develop and refine these tones until they are completely under control, with every nuance of expression and style. Study them, the usual exercises: scale, thirds, arpeggios, and so on; make yourself a better musician; learn languages; and cultivate a repertoire so strong that when you become thoroughly settled and reliable, you will not have lost touch. Do not attempt to develop your lowest and highest tones by practicing them alone.

I have discussed in several numbers of THE ETUDE the question of the *falsetto* voice. I have shown that it is a tone of less value than the *falsetto* voice, for after all, the baritone has a very many sound, and the *falsetto* voice has not.

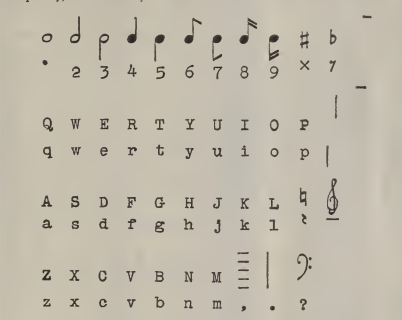
Attention ARRANGERS— COMPOSERS— COPYISTS— New A MUSICIAN'S TYPEWRITER



For years musicians, music teachers, and music students have asked for a typewriter that they could use in arranging, composing, and copying. Now L. C. Smith & Corona offers to the musical public such a machine at a reasonable cost. It is practical, convenient, and just the thing for anyone desiring to write or copy music—available now! L. C. Smith Office Model and Corona Portable.



Above is a sample of work done on the Corona Musician's Model, Keyboard #195. Even the amateur typist can copy music neatly, quickly, and accurately.



Characters on the Corona Musician's Model, Keyboard #195.

Price: Sterling Portable Model \$75.00

L. C. Smith Model slightly higher. Deferred payments may be arranged.

Write for Further Information

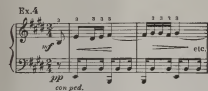
L. C. SMITH & CORONA TYPEWRITERS INC.
SYRACUSE NEW YORK

"Etude in E Major, Op. 10, No. 3"—Master Lesson

(Continued from Page 534)

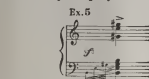
but also for similar tones located near each other. These should be treated carefully, and approached with different touches and stresses. Thus, of the two E's (Measure 1), the second is very lightly and unobtrusively played; of the three G-sharps, (Measure 2) the second is loudest, played after a scarcely perceptible pause—while the last is softest. The entire first page should be treated in this way.

Now, add the left hand accompaniment to the theme; play it *pp*, with full "bottom" E's and B's.



This is to hear and feel the melody and accompaniment in perfect juxtaposition. (If only one had a third hand to play those pesky right hand accompanying sixteenth notes!) Now, with this ideal sound in your ears, play again the two measures of Ex. 1 (lightest possible thumb in right hand), then, adding the melody, continue with the *Etude* as it is written. Do not play "freely" except where Chopin indicates, in measures 7 and 8, 15 and 16, and 20.

An occasional, slight, scarcely perceptible pause before long notes will take the place of those ill advised accents so often indicated (as in measures 2, 3, 4, 8, and others.) The effect should be that of a deep sigh. Avoid pausing too often or too long. The *tenuto* chord in Measure 8 may be slightly rolled; measures 9 and 10 should be *pp*; Measure 14, *mp*; Measure 15, *mf*; Measure 16, *f* (half); *f*, second half, *f*; slight pause before the *f* chord in Measure 17, which may be played this way:



Do not diminish too soon in measures 18 and 19. It is wise to emphasize the first four sixteenth notes in the right hand accompaniment of measures 17, 18, 19 and 20, in order better to sustain the long melody tone. Measure 20 is done very slowly, with a good, solid (though *ppp*) bottom E.

I always advise students to play slow, lyrical passages faster than they think necessary. In order to sustain the long, lustrous line of the melody; therefore, to most pianists I recommend the speed of $\frac{7}{8}$ = 60 for this first page. Even so, it is difficult to

avoid a cut-up and disjointed melodic effect, unless one's fingers are strictly regarded and accents avoided. The effect to achieve is, I think, one of youthful fervor—pure, confident, trusting and not overly impassioned.

The *poco più animato* (Measure 21), should give the effect of a shy, hesitant awakening—about $\frac{7}{8}$ = 54 to 58. There are lovely modesty and purity in the curve of each questioning phrase. There are tender glances and soft caresses. With each measure the music becomes more alive, more confident. Light contrast of *f* and *p*, gentle *rubati*, scarcely perceptible pauses, surprising syncopations, all are indicated by Chopin's phrasing—which must be scrupulously followed. Note the use of dots in the inner voices in Measures 30, 31, 34 and 35. These are used in place of ties. By Measure 38, the tempo has warmed to $\frac{7}{8}$ = 72 to 76, and from then on until the beginning of the impassioned passage in sixths in Measure 46, the thermometer rises to $\frac{7}{8}$ = 84 to 88. If, after this, the indicator rises to $\frac{7}{8}$ = 100 in Measure 50 to 53, you are well content. From about *ritardando* in Measure 53, the tempo reverts to $\frac{7}{8}$ = 60 (or even less) in Measure 54, gradually subsiding to the tempo *primo* in Measure 62.

It is less contracting if the right hand *legato* in measures 21 to 29 is observed only for the upper tones; do not worry about connecting or holding the lower notes. The passage in measures 32 to 33, and 36 and 37, should be sometimes practiced with accents on the second notes of the two-note phrases, also in very rapid groups of twos and fours, with pauses for instantaneous placement over the group following. In those tricky measures 38 to 41 it is well to think of the two-note phrasing consistently used by Chopin in this part of the *Etude*, thus:



but accent strongly the first chords of measures 39 to 42. Practice each hand separately until it can play faster than is required for hands together. Also practice rapidly in rhythms of



Measure 39, *mf*; Measure 40, *f*; Measure 41, *f*. High wrists and swift, relaxed preparation are necessary for measures 42 to 45. Small hands may play the passages in measures 42 and 44 with both hands, all top notes right hand, bottom notes left hand.

Now, for that famous, and cruel, passage in sixths in measures 46 to 53. Memorize it. In section 1, Measure 46 to first chord of Measure 48; Section 2, to first chord of Measure 50; Section 3, to fifth chord in

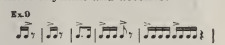
Measure 52; Section 4, to first chord Measure 53; Section 5, to fifth chord Measure 54; Section 6, to first chord Measure 54. (Note irregularity of groupings.)

Learn each group, first, hands singly, then together, hold the wrists at high, fingers close to keys and pointed like flexible sticks of wood. In practicing the two-note phrase groups, it is very important to feel the arms alternately turning in and out, even if the second notes are accented, thus:



Pause and rest the hands in lap after each section; play very slowly with *forte* tone. Avoid accelerating; note that the hands always play similar tones but go in opposite directions. If you cannot play measures 46 to 53 slowly and rapidly by memory, with each hand separately, you do not know them!

For rapid practice (without pedal, and not too long at a "sitting") use these rhythms and accents:



In those strangely troubled measures, 54 to 59, the last eighth notes in both hands should be accented, this time like heavy sighs. But be sure to let down—relax! The return of the theme in Measure 62 is *pp* until Measure 66 (soft pedal), played with calm detachment—like the clear but remote remembrance of an enriching experience lived long ago.

Artists sometimes make a surprise effect in measures 69-70 by following the *crescendo* in Measure 69 with a slight pause, and playing the chord in Measure 70 softly (but richly). In measures 71 and 72 a more flowing effect is made by bringing out the first sixteenth note in the melody (middle of measure), rather than stressing the long quarter note. In measures 73-74 where this note is tied, the accent is made in the accompaniment. Do not *diminuendo* or *ritardando* too much before Measure 75, use damper and soft pedal for bringing out E's and B's, gently stressing measures 75 and 76, gently *poco ritardando*; play the last chord in Measure 77 *ppp*; and change pedal after the chord has sounded.

Pertinent pedal pointers for measures 21-54: From Measure 21 to 31, use only quick touches of "pedal"; measures 32-33, and 36-37, pedal to changes of harmony; measures 38-47, pedal each measure through to first chord of following measure, then suddenly off, be sure to clear away all conflicting harmonies at beginning of measures 42, 44 and 46, by

waiting slightly on first chords; hold the B major harmony on the tremendous climax of Measure 46 as long as possible; if necessary for sonorous "bolton," play the lowest octave B on the piano instead of the one written; try to hold the pedal to the beginning of Measure 48; after this, it may be changed every four sixteenths; again, be sure to clear off the harmonies for the B major chord in Measure 54, by a sharp accent and by holding the chord longer than required.

The danger of excessive contraction throughout the piece is minimized by remembering that fluency in right hand double note playing is best attained through free rotational balance of both sides of the hand. After all, what is this *Etude* but a study in double notes—thirds, fourths, fifths and sixths? Yet, because of the beauty of the music, one is seldom aware of this; and too rare, alas, is the teacher who calls his students' attention to it. Like the other Chopin *Etudes*, this one must be drilled and excavated through many a year before it will give up all its priceless treasure. But even if the reward is only a jewel or two, the digging will be worth the while!

Musical Can Work Miracles

(Continued from Page 514)

realized. It was for this reason that Epictetus called a table without man a manger, and because the realization of this fact, musicians were considered a dining necessity and were rarely absent from the feasts and banquets of the Greeks and Romans. It was several centuries later that Sir Thomas More, in his "Utopia," provided for the dining at the meals of every class in a model community. And not long thereafter the satirical Voltaire was led to observe that people were in the habit of going to the opera in order to digest the dinner they had previously eaten.

Physiologists have, within recent years, evaluated the actual effects of music. These effects are real and measurable. They are distinctly beneficial. Summarized in a few sentences they are:

1. Music may increase or decrease the rate of the heart beats.
2. It increases metabolism (the inner workings of the human body).
3. It accelerates breathing, and decreases its regularity.
4. It increases or decreases muscular energy, depending upon the type of music played.
5. It has definite effects upon the mind.

"The chief end of music is emotional enjoyment, and the ordinary listener is much nearer to the spirit of the composer than the musical expert."—Henri Deering, pianist.

The School Orchestra Program

(Continued from Page 529)

to think that it is unlawful for the young male student to study or play these instruments. It is not unusual to find violoncello and bass viol sections composed entirely of girls, and while this sort of situation cannot be condemned, there are certain inadequacies which should be avoided. We have frequently witnessed small young ladies struggling with the bass viol, when physically they would be far better able to handle a smaller instrument.

Seeking the Solution

In order to improve the quality and capabilities of school orchestras, it will be necessary to urge not only an increase in membership (at early ages) in string classes, but also an equal interest in the strings for both boys and girls. The explanation for a situation in which girls are handling string brass and violoncello probably lies in the fact that they are piano students, and with their ability to read music, the string brass serves as a good orchestral transfer or double.

Yet we believe that, through no fault of their own, most of these young women do not have the physical strength to secure the total sonority and volume necessary for adequate performance of these instruments. This situation does not exist with the band, as its varied appeal attracts both boys and girls.

How can we best meet and solve the problems which have prevented a better growth of our school orchestras? Perhaps we can give our attention to a few suggestions for meeting and improving the current situation.

Without doubt there are definitely enough instrumentally minded students to maintain both a band and an orchestra for the average school. It is possible that in the very small school systems a lack of enrollment would prohibit the maintenance of both, but these cases are not typical. The support of both is particularly possible because a great many of the wood wind and brass players may be available for performance in both organizations. The problem does lie in the building up of string membership and sources in order to achieve the objective. An increase in piano classes in the early elementary grades would do much for this cause. The piano serves as an excellent background in the training of prospective string players for it not only develops the musical ear but also gives the child a background in harmony so valuable to the string student. After a year or two of piano class, depending upon the age and progress of the student, we would then recommend transfer to the violin class. This would take place dur-

ing the child's entrance into either the fifth or sixth grade. The classes should be small, with not more than five or six students to a class, and should consist of violin alone, until at least the seventh grade.

Large string classes are responsible for so much of the inferior string playing found in our school orchestras; and just as much of the mediocre playing of some of our school bands is directly due to overlarge beginning wind classes. In the seventh grade, we would suggest the transfer of violin players to the viola, the violoncello and the bass viol, with extreme care and consideration being given to their adaptation to the particular instrument to which they have been transferred, both physically and musically. During this period of their training considerable attention must be given to the students on violoncello, viola, and bass viol, and the more important part of the string program should consist of string orchestra and string ensemble. A full orchestra rehearsal could be held at one period each week—preferably, if possible, on Saturday morning, as this will permit the wind and percussion players to attend the rehearsal without conflict with their regular school day schedule.

These early violin classes are the most neglected part of the string program, and until we have a much larger number of students particularly in these violin classes, our orchestras will not advance to the so desirable status we seek for them.

It is extremely important for music educators and instrumental directors to observe the causes for trends in choice of instruments by children who are interested in music. If there is excessive lure to playing in bands, it can be met with more motivation, or more appeal to the young student to engage in orchestral activity, and particularly in string performance.

The establishment of an orchestra is truly a challenge to the instructor, a challenge both to his methods and to his ingenuity. We have found that far greater numbers of students abandon the stringed instruments in the early stages than abandon wind instruments. Much of this "mortality" rate is due first to the difficulty of the strings as compared with the winds, and secondly the lack of motivation for continuing in the string classes.

The Lure of Public Performance

It is at this point that we should prepare the class in strings for public performance, using preparatory material which is melodic, tuneful, and pleasing to the ears of youngsters. Too often in the past, dry, non-melodic material has been the beginner's lot, and perhaps it is a type of boredom or monotony which causes these beginning classes to dwindle gradually almost to nothing. Obviously, we do not mean to deny the value of the string

(Continued on Page 564)

AMERICAN CONSERVATORY OF MUSIC

CHICAGO

55th SEASON

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

Member of the National Association of Schools of Music

The Faculty—One hundred and thirty artist teachers, many of national and international reputation.

Accredited Courses are offered in Piano, Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Children's Piano Work, Class Piano, Musical Theory, Dramatic Art and Diction.

Professional and Teaching Engagements—Although the management does not guarantee positions, it has been most successful in assisting students to find remunerative situations in colleges, academies, music schools and in concert organizations, radio, orchestra, lyceum and church work.

Tuition is reasonable in keeping with the times and may be paid in convenient installments. Complete particulars given in outline which will be mailed on request.

Degrees—Bachelor of Music, Bachelor of Music Education, Master of Music and Master of Music Education are conferred by the University of Illinois and recognized as a guarantee of accomplishment.

Dormitories—Desirable living and boarding accommodations can be secured at the Conservatory Dormitories at moderate rates. Particulars on request.

Full Term Starts September 12th.

For free catalog address John R. Hattstaedt, Pres.

AMERICAN CONSERVATORY OF MUSIC
576 Kimball Hall, Chicago, Ill.

WANTED!

Music lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! Address: REGISTRATION DEPT. THE ETUDE MUSIC MAGAZINE 1717 CENTRE ST., CHICAGO, ILL., PA.

DePaul UNIVERSITY
CHICAGO

THE SCHOOL OF Music

E. Clifford Toren, Director

North Park College
School of Music
49th Year

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and extension. Summer Session begins June 24.

Write E. CLIFFORD TOREN, Dir.
3201 Foster Avenue, Chicago, Illinois.

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

A professional school in a university environment

For Free Bulletin Write to
SCHOOL OF MUSIC
1810 Sherman Avenue
Evanston, Illinois

NORTHWESTERN UNIVERSITY

The Dept. of Drama offers a 3-year Course
Address: Registrar for Bulletin
DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

Part Work and Part Play

(Continued from Page 509)

Broadcasting Company will pick up these concerts in the Interlochen Bowl and send them over a nationwide network. As their program goes on the air each week their signature is heard—a hauntingly lovely strain which they call their Interlochen Theme: the first part of the *Andante* movement of Dr. Howard Hanson's "Second Symphony (Romantic)." The camp has a particular interest in this symphony, for part of it was written amid their pines; furthermore they have genuine affection for the man who wrote it. Dr. Hanson was one of their first guest conductors; for in 1928 he tolled over two miles of sandy road to see the newborn camp and to praise it. And ever since that time he has watched its growth with sincere interest, returning again and again to take part in its music.

The Camp Schedule

Typical days at camp, of which we spoke a few paragraphs back, run according to a schedule which combines work with healthful recreation and play. Here, for example, is the routine followed by a girl majoring in Band.

7:00 Setting up exercises
7:30 Breakfast
8:00 Make bed, clean cabin
8:30 Tennis or private practice
9:40 Composition class
1:00 Drum majoring class
1:20 Dinner and rest period
1:30 Band rehearsal
3:10 Band section rehearsal
3:50 Radio folk, or private practice (Private Lesson Tuesday)
5:00 Swim
6:00 Supper and rest period
7:30 Monday: Camp party
Thursday: Faculty recital
Friday: Band sightreading in cabin
10:00 Taps

Monday is free day of the week, except for short rehearsal periods in the morning for the Orchestra, Band and Choir. Monday afternoons, therefore, are devoted to outdoor sports, tournaments and meets, picnics, or an occasional trip to Traverse City (fifteen miles north). And in the evening is held the week's big social event—an all-camp party and dance.

There is published at the camp each week a little magazine that is as sprightly and humorous as a *schërzo*—and appropriately so, for "Schërzo" is its name. Its pages list scheduled events and programs and affairs, and they reflect, too, the business and bustle and fun and exuberance of the camp. Because we believe you will enjoy its word pictures of youthful appetites and imaginations at work, a few of its items are produced. They are just random

paragraphs which are representative:

"After the fourth week weighing-in at Boys' and Girls' Camps, it's a good old custom to get out the adding machine and figure out just why, despite hard work and strenuous sports, campers gain weight as well as musicianship and sun tan. For our enlightenment, dietitian Priscilla Boyce offers a few sample figures out of a voluminous list of fruits, vegetables, and other edibles consumed by our young army. In one day, she says, we consume 75 gallons of milk and 5 of cream; 200 pounds of potatoes; 24 pounds of butter. A single serving of cherry pie takes 75 pounds of pilated cherries; Sunday ice cream dessert means 15 gallons of that delicious strawberry. For Sunday dinner we eat 300 pounds of chicken, 100 pounds of trout. And the bread man brings us 700 loaves a week."

"Just to prove that a touch of swing only makes for greater enjoyment of Bach, Beethoven, and Brahms, Girls' Cabin 4 is at the moment displaying twenty-one pictures of the great Shostakovich, and handmade mustaches. Artie is not lonesome, though, being surrounded by assorted movie stars, track heroes, unnamed handsome males . . .

"Dick Weekes of Berea, Kentucky, who came to Interlochen to play trumpet in both band and orchestra this year, joined one of his friends in bicycling all the way from his home to the National Music Camp. He made the trip in seven days of steady riding, with two additional days for recovering from riding 110 miles in one day. The trip, according to his cyclocomputer, registered 790.2 miles. The boys slept under trees on golf courses, in barns and in state parks. Meals, they tried to buy from farmers, but they were usually accepted as non-paying guests. "Dick Weekes of Berea, Kentucky, Charles McWhorter is now proud manager of the first Interlochen zoo, located—beach, raft, and all—behind the post stand. The 6 turtles, 19 cravants, 1 horned toad, and assorted tadpoles are all happy and growing . . .

"When the boys and girls of the California Junior Symphony Association made the picture 'They Shall Have Music' their director promised them ice cream cones. After downing one apiece, they blew their lines . . . 'All right, let's do it again,' yelled the director . . . Forty-five more cones went down the boys' throats and again they promised them ice cream cones. 'How many times can we make it?' asked nine-year-old Jacqueline Nash, the singing prodigy of the picture . . . 'This,' declared the director, 'is a take.' . . . So for ninety cones it was a take . . . At Interlochen the orchestra rates cones

without a take. One of the scholarship donors of the camp wired that as a reward for an excellent broadcast concert the orchestra members were to get a cone apiece as his special bouquet of appreciation—one hundred forty-four cones, with individual choice of flavor . . .

After reading half a dozen copies of the "Schërzo" we just had to go to the refrigerator to see if that leftover piece of pie was there waiting for us, and then to sit on the back steps in the sunshine while we ate it. And after reading half a dozen more we were reminded of an adage, wished we had something more to eat, and enjoyed a conviction. You'll know the adage, we think, when we tell you the conviction. It's this: we're convinced that the mixture of work and play to be found at National Music Camp will keep Jack and the rest at Interlochen from becoming dull boys!

Memorizing Accordion Music

(Continued from Page 565)

kind will enable the student to identify tones by the sound. This is a solution to the problem of accordionists who can think a melody, and sing it, and yet cannot play it because they have no idea what the notes are.

Analyze Before Playing

When learning a new selection a student should automatically first observe the key and the metre. Those with a knowledge of harmony immediately call to mind the three principal chords in that key, and this simplifies memorizing because most accordion music moves along in about the same progressional form. Harmony is also an aid in memorizing the harmonization filled in under the melodic line in the music for the right hand.

Memorizing should be begun on simple selections which present no technical difficulties. The reason why students often fail is because they have no interest in memorizing else they are playing complicated selections and then try to memorize them. Would it not seem absurd if an accordionist refused to practice technical studies until he began to play selections of great technical difficulty? Let us remember that the mind needs training just as much as the muscles.

Selections are divided into phrases or musical sentences, sometimes called questions and answers. One phrase usually suggests another, so the first few are the hardest to memorize. We suggest that either four or eight measures be selected, depending upon the theme. These should be thoroughly memorized be-

fore proceeding to the next eight. After the entire section has been memorized it should be rehearsed frequently. Occasional reference should be made to the notes, so that any errors may be detected.

Accordion music cannot be played with freedom and expression until it has been memorized. We urge all students to stop making the statement that they cannot memorize and to begin to prove that it is possible.

Pietro Delro will answer questions about accordion playing. Letters should be addressed to him in care of The Etude, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Accordion Questions Answered

Q. I should like to be informed of the steps necessary to join the American Accordion Association, and to be officially recognized as a teacher.—A.H. California.

A. We suggest that you write to the National Secretary of the A.A.A. at 117 West 48th Street, New York, N.Y.

Q. Are there any concertos written for the accordion with orchestral accompaniment?—J.H. California.

A. We regret that we do not know of any. A few accordionists have composed concertos; but, so far as we know, they never have been published.

Musical Lover's Bookshelf

(Continued from Page 520)

American Theatre. Eliza was compared with Jenny Lind, who never appeared in California.

After many vicissitudes, success proved too much for her and she took to drink, gradually sinking until she was reduced to appearing in a burlesque show in the Bella Union, a gambling hell. Somehow, she regained control of herself and was able to get to Lima, Peru, where she again triumphed in opera. She amassed a fortune and moved to Milan, Italy, where she met with great success as a vocal teacher. A second husband, a military officer, abandoned with her fortune, and in her last hours we find the old lady dying in 1896, in the home for artists which Rossini provided in Paris. Hollywood some day will surely capture this story for the films.

Unfortunately the Music Project Volumes are not for sale, but are for public reference purposes only. Libraries and schools that are interested may write to the Works Projects Administration, History of Music Project, 1157 Mason Street, San Francisco, California, care of Cornel Lengyel, Supervisor.

without a take. One of the scholarship donors of the camp wired that as a reward for an excellent broadcast concert the orchestra members were to get a cone apiece as his special bouquet of appreciation—one hundred forty-four cones, with individual choice of flavor . . .

FRETTED INSTRUMENTS

Niccolò Paganini, Guitarist

By
George C. Krick

unbounded enthusiasm which greeted his many public appearances as violin virtuoso.

The year 1801, however, saw a remarkable change in his mode of life. Notwithstanding his remarkably successful career as violinist, he put aside the violin, which had been the means of bringing him such fame, and for more than three years devoted himself entirely to the study of the guitar. During this period he was living at the chateau of a lady of rank, and the guitar was her favorite instrument. Paganini gave himself up to the practice of the guitar as eagerly and with the same amount of concentration as he had previously done on the violin, and his mastery of the instrument was so thorough and rapid that his performances became as celebrated as those of the guitar virtuoso Regondi. Schilling says of him: "Niccolò Paganini is such a great master of the guitar that it is hard to decide whether he is greater on the violin or guitar." Doubt in his notice of Paganini says, respecting this period of his life: "To those early days belong also the fact of Paganini's passion for the guitar, nor did he resume in earnest that peculiar symbol of his greatness, the violin, till after the lapse of three years." Riemann in his account of the artist says: "He played the guitar as an amateur, but with the skill of a virtuoso." Ferdinand Carulli, the guitar virtuoso, says in his famous method: "The fact may not be generally known, that Paganini was a fine performer on the guitar, and that he composed most of his airs on this instrument, arranging and amplifying them afterwards for the violin according to his fancy."

Public Performances

Paganini was intimate and performed in public with the leading guitar virtuosi of that time, and the guitar exercised a great influence and fascination over his musical nature. During his whole career he employed it as his accompanying instrument with his pupils and musical friends; and the majority of his compositions published during his lifetime include a part for the guitar. This was the instrument he fondled and caressed during those long periods of illness, when his strength was not sufficient for him to resort to the more exacting position required by the violin. To an intimate friend inquiring of Paganini his reason for devoting so much

(Continued on Page 571)



FALL TERM
STARTS SEPTEMBER 9

Selection of the right school is vitally important to the success of your musical career.

Your individual talents at the Chicago Conservatory will be guided along sound educational lines combined with highest artistic standards. You will, in addition, have the prestige gained by studying at a nationally recognized institution which has maintained these high standards for over 84 years.


To build successful careers, we maintain a staff of 165 eminent artist-teachers . . . 60 studios equipped with finest physical equipment . . . A Little Theatre seating 350, for frequent student recitals . . . all in the heart of Chicago's musical center.

Courses in all branches of Music and Dramatic Art lead to Bachelor and Master degrees.

Special Departments: Music Education, School of Opera, School of Dramatic Art and Speech, Orchestral school.

MEMBER OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Write for Catalog E and full information to Jeanne Howard, Registrar
25 E. JACKSON BLVD., CHICAGO, ILLINOIS



74th YEAR

A complete school of music, dramatic art and dancing. Courses lead to degrees. Special students may enter at any time.

Registration—September 5, 6, 7

Write for catalog
2650 Highland Ave. Cincinnati, Ohio.

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)

Admitted with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Hand for selection or instruction.

ALBERT RIEMENSKNEIDER, Dean, Berea, Ohio

OBERLIN Conservatory
A Division of Oberlin College. Through instruction in all branches of music, 40 specialist teachers, central campus. 100 practice rooms, 25 modern organs, etc. Degrees: Mus. B., Mus. M., Mus. A., and others.

Frank M. Shaw, Dir., Box 388, Oberlin, Ohio

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN

Carl J. Waterman, Dean

Courses in piano, voice, violin, viola, cello, organ, theory. Pupils select music and study directing leading to Bachelor and Master degrees.



SHIRLEY GARRELL, M.A., Graduated University of Kansas, Graduate Degree in Music

Instruction in all branches of Music. Continuous instruction in piano, voice, violin, cello, organ, theory, and accompaniment. Located in downtown Kansas City, Mo.

Wm. E. 328 N. Walnut Ave., Kansas City, Mo.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers three training in music leading to Bachelor of Music Degree, Diploma, and Certificate.

Faculty of Artist Teachers. Hand for selection or instruction.

Music Methods and Music Library.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Faculty of Nationally Known Musicians

BERYL RUBINSTEIN, Director, 2606 Euclid Avenue, Cleveland, Ohio

BRENAU COLLEGE
GAINEVILLE, GA.


Literary scholarships offered girls who are capable of playing in college orchestra or Grand Opera given in college each year.

Address: BRENAU, Box E-1, Gainesville, Ga.

DETROIT INSTITUTE OF MUSIC ART
DR. FRANCIS L. YORK, Chairman
DR. EDWARD B. MANVILLE, President

Member of the National Association of Music Schools. Founded 1887. 40 specialist teachers, 100 practice rooms, 25 modern organs, etc. Degrees: Mus. B., Mus. M., Mus. A., and others.

H. B. MANVILLE, Business Manager
32 Polaris, Detroit, Mich.



PEABODY CONSERVATORY
BALTIMORE, MD.

OTTO ORTMANN, Director

One of the Oldest and Most Noted Music Schools in America.

(Continued from Page 511)

Music From Far and Near

The most important single factor in the Fair's music, though, is the World's Fair Band, conducted by the late Eugene La Barre, who also is director of the theme song, *Peace and Freedom*. A direct descendant of Benjamin Franklin, Captain La Barre combines the artistic integrity and the forthright leadership of the band to represent the best in our native music. The former cornet soloist with both Sousa's and Pryor's bands; reorganized the remaining men of Sousa's band into a new group in 1934, and later appointed Director of The New York State Fair Band in the rank of Captain. The organization he directs at the Fair is perhaps the finest concert band in

Music Night and Day

The band's programs are calculated to please all tastes and to present all types of good music, from the most popular to the most sophisticated. There is any leaning of emphasis, it is towards Sousa, whose marches are included as frequently as possible. The band has been in Sousa's own home giving them the drive and inspiration to do their best. A typical program includes Thomas's *Overture to "Mignon"* (with *The Waspicker's Song* as an encore), *March of the Minstrels*, *March of Spring*, and *Hoeddy*. Afternoon and evening concerts present different programs, and each is heard each week. The band also performs separate programs for the Lagoon season. These are planned for the season. All three programs are rehearsed in the band rehearsal hall of Constitution Mall, in the same building where the Lagoon music is broadcast. Oddly enough, there is an echo just outside the north door of the building, and the music is heard in the right spot at just the right moment as the hearer hears the music streaming out.

Then he will probably visit the Heinz Building and be offered a sample of beans and a souvenir pin in the form of a tiny pickle. Over, and under, and through it all, comes the throb of music; so that, whatever other interests take him to the Fair, the music lover will find the musical program well worth investigation.

(Continued from Page 521)

The Women's National Radio Committee at the Eleventh Institute for Education by Radio, held at Ohio University last spring, gave first awards to five NBC Network pro-

word in radio reproduction but it requires special set-ups and expensive equipment to do it full justice. Since the Communications Commission has granted the FM license to lengths to FM, we undoubtedly will have fully one hundred stations using it by next January first. But, according to radio authorities, it is doubtful if FM will entirely displace regular broadcasting during the lifetime of the set you now own. An FM adapter can be added to your present set, but before you do this, make certain you have the equipment to reproduce the advantages it has to offer (it is a different function successfully through a small speaker), otherwise you will find an FM adapter sounds very little, if any, better than a regular set.

Film Music for the New Season

The greatest care has been exercised that no anachronism shall creep into the picture, research ex-

At the present writing, Mr. Seom has not yet decided upon the number of men who will comprise his orchestra for the background music of "Arizona," since he wants rich and impressive volume of sound, and, however, it will doubtless be supplied by a full symphony orchestra, directed by himself. In addition to the *trotty* theme, there will be identifying *leitmotifs* for the leading characters. The story of "Arizona" is adapted from a *Saturday Evening Post* serial by Clarence Budington Kelland, and the cast includes Jean Arthur, William Holden, and Warren William.

(Continued from Page 528)

e. When long melody notes "hold over", is the accompaniment vital and full enough to bridge the gap?

SHERWOOD

Wallace Goodrich, Director, Q
course leading to degree of B
plied music, composition, musical research
Send for new illustrated catalogue.

THREE FREE COURSES
Trinity Principle Pedagogy (Perfect)
Musicianship (Elementary and Advanced)
Piano Playing (New and Different)

SIGHT SINGING { not "do re mi"
 { not numbers

NEW GAMES FOR NURSERY
MUSICAL KINDERGARTEN SCHOOLS
Brightly colored and intensely interesting
L. C. CARD
Edna Ave. Bridgeport, Conn.

GEORGE A. WEDGE, *Dean*

Individual vocal and instrumental instruction. Classes in Theory, Composition, and all branches of music education.
Courses leading to diploma and B. S. and M. S. degrees in instrumental, singing, and public school music departments.

Catalog on request.
Room 122, 120 Claremont Avenue, New York

SPECIAL NOTICES

FOR SALE: Etudes new and used; also other musical publications. Reasonable. S. B. Kassal, 1444 So. 15th St., Omaha, Nebraska.

side.

ANNOUNCEMENTS

PLAY PIANO JAZZ like dance and
lo players. Quick mail course. Informa-
tion free. Erskine Studio, 810E East 14th
St., Oakland, Calif.

lead to certificates, diplomas, and degrees in piano, violin, cello, voice, organ, wind instruments, theory, composition, public school music, conducting. Dormitory accommodations at moderate cost. Write for catalog. 410 S. Michigan Ave., Chicago, Ill.

Association of Schools of Music.

MUSIC SCHOOL

ENGLAND

TORY OF MUSIC

Incly Porter, Dean of the Faculty. Four year Bachelor of Music, with concentration in ap-school music. Three year Diploma course. 10 Huntington Ave., Boston, Mass.

appearances while learning. Graduates: Una Merkel, Fred Astaire, Lee Tracy, Laurotia Taylor, Peggy Shannon, Catherine, Apply Sec'y Schubert, 66 West 65th St., N. Y.

TRAIN CHILDREN'S VOICES A Lucrative Field
Summer Demonstration Courses for Teachers
LOUISE WEIGESTER SCHOOL
160 West 73rd Street (Free Catalog) New York

Make THE ETUDE Your Marketing Place
Etude Advertisers Open the Doors to Real Opportunities

MUSICAL ART

EDGE, *Dean*

S. and M. S. degrees in instrumental departments.

request.
t Avenue, New York

INCREASE YOUR INCOME!
Easily—Substantially—Pleasantly
—Take Subscriptions for—

THE ETUDE MUSIC MAGAZINE
— Write for particulars —
1712 CHESTNUT ST. PHILADELPHIA PA.

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC

NOX COLLEGE, DEPARTMENT OF MUSIC
Galesburg, Ill.
James MacC. Waddell, Chairman.
Catalogue sent free upon request.

SHENANDOAH CONSERVATORY OF MUSIC
Wade E. Miller, Pres.
Courses leading to
the B. Mus., and B. Mus. Ed. degrees. Rates
reasonable. In the heart of the Shenandoah
College campus.

An Alphabetical Serial Collection of
The World's Best Known Musicians

An Alphabetical Serial Collection of
The World's Best Known Musicians

The World's Best Known Musicians



William Kincaid—B. Minneapolis, Minn. Flute virtuoso. Will of George Barbra at Mt. of Mus. Art. N. Y.

(Continued from Page 516)

4. Have the piano thoroughly serviced by a competent piano service expert, at least twice a year, or more according to condition.
5. Clean the keys several times a month, with water and a clean damp cloth; use chamois to dry. Clean the case with a reliable piano polish two or three times a year.
6. Dust the keys and the case at least three or four times a week (keep the top lid shut during this).

(Continued from Page 567)

raph in ink on its unvarnished top
near the left side of the bridge.
After this instrument was presented
to Hector Berlioz, who also was
a great enthusiast and who placed
his autograph on the top opposite
that of the other immortal name.
And today this historical instrument
is preserved in the Museum of the
National Conservatory of Music
in Paris.

Paganini was a very intimate friend of the guitar virtuoso Lullu Legnani and they often toured together giving joint concerts. In the summer of 1834 Legnani spent several months at the Villa Gajoni, Paganini's country residence, where they occupied their time rehearsing new compositions, and in October 1836, they appeared together at concerts in Parma and other cities in northern Italy. Several trips to Paris and London followed, but in the fa-

PRIVATE TEACHERS(Western

PRIVATE TEACHERS (Mid-West)

CECILE DE HORVATH
Concert Pianiste and Teacher

ARNOLD SCHULTZ
Teacher of Piano
Author of the revolutionary treatise on
piano technique

339 ill health compelled Paganini to return to his native land, and his flight to Nice to avoid the winter of northern Italy proved his last

being the "Twenty-four Caprices for Violin, Op. 1." The best known of the others are: "Six Sonatas for Violin and Guitar, Op. 2"; "Six Sonatas for Violin and Guitar, Op. 20";

"Three Grand Quartets for Violin, Viola, Violoncello and Guitar, Op. 4"; "Three Grand Quartets for Violin, Viola, Violoncello and Guitar, Op. 5"; "Nine Quartets for Violin, Viola, Violoncello and Guitar," without

JUSSELL A. WOOD

PRIVATE TEACHERS (Eastern)

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE.,
NEW YORK

OLIVER DANIEL

Piano
 "One of the most intelligent music-makers of the rising generation."—Boston Globe.
 26 Lynde St., Boston
 615 Jackson Bldg.,
 Kotherine Gibbs School
 Carnegie Hall, New York
 Providence, R. I.
 Marot Junior College

ALBERTO JONAS

Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH ST., N. Y. C. Tel. Endicott 2-2084
On Tuesdays and Wednesdays in Philadelphia, as
Director of Piano Department in the Combs College
of Music, 1331 S. Broad St.

(Ernesto)
OF BERLIN, 1871

LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
1100 Park Ave., Corner 89th St., New York
Tel. Atwater 9-7470

WARD McCLANAHAN

Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., New York City

FRANTZ PROSCHOWSKI

Vocal Teacher

EDWARD E. TREUMANN

by Emil Von Sauer, Moritz

Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 New York City
Summer Master Class—June to Sept.—Apply now.

hers in the larger cities

this column quite effective in advertising their courses to the thousands of Etude readers who plan to pursue advanced study with an established teacher away from home.



opus number; and "Variations di Bravura on Airs from 'Mosé', for Violin and Guitar."

* * * * *

They Say—
 "Even a small talent developed
 along its own line is best. The great
 thing is to have it."—*W. D. Howells.*

own lines is best. People should have

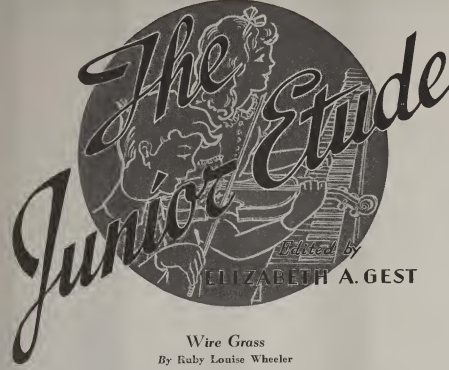
for only in that way will they trust themselves to be creative artists—
Leopold Stokowski.

• • • • •

"If a community declines to encourage its own makers of music, the expenditure of large sums on listen-

ported performers

save it from getting musically upon the down grade."—"C.A.T." in *Leicester Chronicle*



Wire Grass

By Ruby Louise Wheeler

Ned had just begun his music lesson, and he played lots of wrong notes.

"Ned," said his teacher, "let us stop a minute and relax. Is that the way you practiced at home this week?"

"Yes, Miss Laurence, I suppose it is," he replied.

"But you know," she continued, "if you play wrong notes day after day, the habit will grow on you and later it will be very hard to overcome. If you play a passage right the first time, it is more or less easy to play it right the second time, and the third and fourth times. Do you remember when you planted your garden in the spring how you had to hoe and rake the ground every few days to keep down the weeds, especially that troublesome wire grass that grew so rapidly?"

"Oh, I remember that tough old

wire grass, all right," Ned agreed. "And if you had not kept it under control it would have spread its roots in all directions in less than no time and your garden would have become a tangled mass of weeds. And what would it be looking like now?" asked his thoughtful teacher.

"I know I worked hard on that proposition at first, but it was worth it because now the garden is great." "So it is with practicing habits. Habits of carelessness and wrong notes are much like wire grass—extremely hard to get rid of after they get a good start, but by a little careful work at the beginning they can be kept down to a minimum."

On the way home Ned decided to do a little raking and hoeing on his bad habits in music, as he had done with his wire grass, and now his musical garden is thriving as well as his flower garden.

The World's Oldest Instruments

Nobody really knows where or when music began, but it must have been always one of the arts of the human race. Perhaps in the beginning it was not considered an art at all, but a vital necessity, as food and shelter, air and water.

In the Book of Psalms, No. 137, second verse (No. 136 in Douay version) we read "on the willows in the midst thereof we hung up our instruments, for they that led us into captivity required of us a song."

These instruments are thought to have been "Kissars" or "Kinnors." The one in the picture is in the South Kensington Museum in London, having been presented to the museum by the Viceroy of Egypt. The strings were made of catgut and it was played with a plectrum made of horn.

These instruments are considered to be among the most ancient ones known.



Ancient Egyptian Kissar, now in British Museum

Girls' Names in Music

By Mrs. Paul Rhodes

(Blanks to be filled with girls' names)

- | | |
|-------------------------------|--------------------|
| 1. To a Wild | MacDowell |
| 2. Oh, ——— on the Shore | Irish Folk Song |
| 3. Oh, ——— Laurie | Foster |
| 4. ——— | Scottish Folk Song |
| 5. Rose ——— Night | Främling |
| 6. ——— | Palmgren |
| 7. The Bells of Saint ———'s | A. Emmett Adams |
| 8. ——— Put the Kettle On | English Folk Song |
| 9. Porgy and ——— in our Alley | Gershwin |
| 10. ——— | Scottish Folk Song |
| 11. Mah Lindy ——— | Strickland |
| 12. Fair ——— | Bethoven |
| 13. Who is ——— Was a Lady | Schubert |
| 14. ———'s Dream Waltz | Foster |
| 15. ——— | Bethoven |
| 16. ——— | Stephen Adams |

Answers on Next Page

The Mischievous Music Characters

By Rena Idella Carver

RUTHLEA stopped practicing, looked around at the clock, and sighed, "Oh, my! Fifteen minutes more." She turned to her music again and gasped with astonishment.

In place of the printed title of the *Scherzo*, there was an odd arrangement of letters which had no meaning. "I thought I would play a joke on Ruthleia. She never pronounces my name correctly, so I wondered if she would know the difference if I did not spell it right. Ho, ho, ho!" and the jolly voice of *Scherzo* broke into a hearty laugh.

"She can't imagine how fast I really go," said *Prestissimo*. "I should go this way." With that he began whirling around so fast that it made Ruthleia dizzy to watch him.

The *Brace* began to twist and turn saying that he was tired of holding things together for people who did not care. With a snap he broke in the middle, and the pieces flew in opposite directions.

"For years and years I've stayed where the composers put me. Things are so dull now that I have decided to take a little trip," declared the Bass Clef. He made a great big leap and landed clumsily upon Treble Clef's tiny feet.

With a silvery laugh tiny Treble Clef interrupted Bass Clef's profuse apologies. "I've wanted to travel and see the world for a long time. Now is my chance," she confided, as she adjusted a lovely pair of wings and was wafted away.

"We are called Sharps and we are too sharp to stay here any longer. Ruthleia forgets to use us, so away we go," sang a bright, snappy chorus. Before Ruthleia could wink her eyes she scattered, fell like shooting stars, and settled in queer places on the page. "The composer placed us here to tell what the metre is," complained the Time Signature. "We stand there motionless by the hour, but as long as these children put four beats in one measure, two in the next and listen to us only once in a while, we might as well go for a spin." And the figures began turning over and over.

"Attention," a crisp voice rang out so suddenly that Ruthleia jumped. All the Bar Lines had become stalwart soldiers. "For centuries there were no Bar Lines in music.

Then people requested us to come, so that they would be able to read music more quickly and understand it better. We have faithfully performed our duties ever since and we are not appreciated. To-day we leave for happier lands. Forward, March!"

In perfect step they marched away. With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, surely must be there," he said.

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.

Dorothy's Preparedness Day

By Gladys M. Stein

"Just another hot summer day, and nothing interesting to do, sighed Beatrice. "Guess I'll go over to Dorothy's home, and see what she is doing."

Dorothy was busy mending her music. "I'm having a *Preparedness Day*," she explained. "I've covered my newer music books with cellophane to keep them from getting dirty, and I've patched all the others which were torn, with strong mending tape."

"Aren't you getting ahead of the season?" Beatrice asked. "We don't begin our piano lessons until school starts."

"I know that," Dorothy answered; "but I have more spare time now than I'll have then. Mother asked the tuner to come tomorrow to put the piano in condition, and this morning I arranged for my lesson period with Miss Anderson. This afternoon," she continued, "I'm going down to the music store to buy a new staff book for my written work."

"Well, since you're getting ready I might as well do the same," remarked Beatrice. "If I help you with

your mending, will you come over to my house and help me with mine?" she asked. "Then," she added, "we could go to the store together. I need manuscript paper, too."



On their way to the store that afternoon Dorothy told Beatrice how she was reviewing several of her old pieces, exercises, and scales each day in order to refresh her mind on the work she had done the previous year.

In this way she hoped to be able to begin working on new material at the very first lesson, without wasting two or three weeks getting back into practice as in former years.

"I think I'll do the same thing!" declared Beatrice. "And many thanks for sharing your *Preparedness Day* with me. It has been so interesting that I haven't even noticed the heat."

A Musical Tool Chest

By Marjorie Knox

If it required tools to build a good musician just as it does to build a fine house, how many of the following tools would you need to use?

1. A plane for smoothing down rough places in my scale passages.
2. A hammer to pound new ideas into my head because I am either too slow or too lazy a thinker.

3. A sharpener to sharpen my ears so that I will listen well for mistakes.

4. A hoe to hoe out bad habit weeds which I have allowed to grow up in my playing.

5. A shovel for digging deep into musical knowledge and piling it up for future use.

6. A saw to help me keep sawing away at the logs of music study until some day I will have smooth planks of musical accomplishment.

My Birds

By Frances Gorman Risser

I have some birds—not in a cage—they're always gay and free. They are the notes that fit about Upon the staff, you see!

I know their names, and where they perch, Each in its favored spot, Sometimes they have a sharp or flat, Flagged stems, or a black dot.

But I'm not fooled by anything

These birds do, for you see,

I know them well—they're A, B, C,

And D, E, F, and G!

Musical Cake

By Grace Eaton Clark

One egg (egg of common sense)
One cup sugar (sugar of patience and interest)

One cup milk (milk of human kindness)
Two cups flour (flour of will power and determination)

Teaspoonful baking powder (powder of inspiration)

Teaspoonful flavoring (flavor of imagination)

Mix all together carefully. Bake well in oven of daily practice.

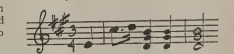
As usual the JUNIOR ETUDE contests will be omitted during July and August. The next contest will appear in the September issue.

Junior Music Club, Baraboo, Wisconsin

Listening Lessons

By E. A. G.

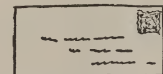
but in any case play the chord without hesitation and exactly on the first beat of the measure. Many players cause a delay here, searching for the chord, and this spoils the piece. If you are guilty of this, you should practice this spot very carefully. It is an important place; and the chord should be ready and not hiding somewhere to be searched for. Make a record if you wish, but not a hesitation.



Remember rhythm and time should never be disturbed while the player hunts for notes. That is not good playing. LISTEN carefully to this.

Answers to Girls' Names in Music

1. Rose; 2. Molly; 3. Susanna; 4. Annie; 5. Marie; 6. May; 7. Mary; 8. Polly; 9. Bess; 10. Sally; 11. Lou; 12. Elsie; 13. Sylvia; 14. Nellie; 15. Gertrude; 16. Nancy.



Dear Junior Etude:

I am sending you a picture of our Music Club. Some children are in costume for the playlet, "Moorat and the Princess," which we found in *The Etude*. After the play we sang a group of songs by Moorat. We enjoyed reading about him in books from the school library.

At our club meetings we have musical games and puzzles that our teacher finds in the *Junior Etude*. We also have a memory card. Whenever we memorize a piece at our lessons we make a card with the name on one side and the pupil's name on the other. Sometimes we take turns drawing cards to see who plays and what piece. That makes us keep up all of our memorized pieces so we don't forget them.

From your friend,

Kathryn Karch,

Wisconsin.

Dear Junior Etude:

We have read so many interesting letters that I have been well to you that I thought you would like to hear about our club. The name of our club is "The St. Cecilia's Music Club." We have fifteen members in our club and we meet each month. All of our meetings are spent in studying the lives of composers.

Last May we gave a recital and the money we made at the recital was used in buying equipment for our music studio.

We are sending you a picture that was taken at our recital.

From your friend,

GLORIA KANTERBERG,

Minnesota.

Dear Junior Etude:

I am only four years old but I can play over sixty pieces on the piano; and I have played over the radio six times. My mother is a piano teacher, so she helps me with my pieces.

From your friend,

LUCILLE MAY WHITTINGTON (Age 4),

Michigan.

The Fish Pond

By Gertrude Greenhalgh Walker

This is an amusing and instructive game for a club meeting. Also it is doubly attractive because all needed articles may be made by children.

Out a great many little fishes from a sheet of cardboard; or, if you prefer, buy a cut out book of fishes already colored. Punch a little hole in each of their eyes, and then paste a small piece of cardboard on one side of each fish so they will stand up and appear to be swimming.

On the side of the fish away from the player write a musical question. For example—What is a Muskrat? or, Name the relative minor key that has four sharps in its signature.

Then make your fish lines. Use bent pins for hooks, a piece of string for a line and a meat skewer for a pole.

Provide each player with a line; and when a player hooks a fish he must answer correctly the question written on the reverse side of the fish. If not correctly answered, the fish must be returned to the Pond. The person keeping the most fish is declared winner, and a small prize may be awarded.

Green cellophane paper arranged in waves, with little shells and florist's grass representing seaweed, make a most realistic pond.



St. Cecilia Club, Jordan, Minnesota

A Significant Musical Advance

(Continued from Page 507)

However, in these days the scientific laboratory and methods of precision are helping to produce instruments which are in many instances far finer than our musical ancestors dreamed would be possible. In attending orchestral rehearsals of university and college and high school students in different parts of the country, we have been astonished by the superiority, quality, and tone of the new instruments, as well as the intonation of the students. Modern methods have, in addition to raising standards, lowered costs very greatly. It is now, for instance, possible to purchase a piano, made of excellent materials, at a far less price than would have been asked for such an instrument twenty years ago.

Among the surprising things at these conventions are the dimensions of the instrumental industries, like those of the manufacture of marimbas, drums, accordions, guitars and other instruments, which have a conspicuous part in modern American musical life. They are an indication of our national inclination to adjust ourselves to all manner of life demands and needs. If a man gets as much enjoyment from a thousand dollar accordion as from a forty thousand dollar Stradivarius, that is his business. All honor to him.

Whether one lays the blame for the present world "fitters" to sun spots, the war in Europe, economics, politics, or whatever may be your pet explanation of the present amazing world condition, everything points to the fact that we in America realize more and more the practical utility of the music in our daily lives. The immense convention in Chicago is a splendid demonstration of this demand, and it therefore should be an enormous benefit to music lovers, music workers and music teachers everywhere. Teachers have long since learned the wisdom of cooperating with publishers, manufacturers and dealers in their unending efforts to convince the public of the great human call for musical inspiration, recreation and spiritual relief.

The subject of this editorial relates so directly to music in education that it impinges upon the broader subject of public education itself. Today's education is the foundation of any Democracy of tomorrow. Properly speaking, there is no more important concern for the state. Not until more than the last citizen realizes that investment in education is even more important than investing funds in any kind of a bank, can we have complete security for our national ideals.

"Such sweet compulsion doth in music lie."
—Milton.

Next Month

SEPTEMBER MUSICAL SURPRISES
September with THE ETUDE is a practical month, for it opens the musical season. We predict that the "ward of music" advertising in our readers will give this month issue will be very far-reaching. "I saw it in THE ETUDE" has made countless new friends for us.

Among the surprising things at these conventions are the dimensions of the instrumental industries, like those of the manufacture of marimbas, drums, accordions, guitars and other instruments, which have a conspicuous part in modern American musical life. They are an indication of our national inclination to adjust ourselves to all manner of life demands and needs. If a man gets as much enjoyment from a thousand dollar accordion as from a forty thousand dollar Stradivarius, that is his business. All honor to him.

EDWARD JOHNSON

EDWARD JOHNSON
Famous tenor, and now Director of the Metropolitan Opera Company, who has just opened with a new basis in America, full of opportunities for American singers in our great tomorrow. Tell all of your music lover friends.

GETTING READY TO SING IN PUBLIC
Miss Crystal Waters' articles upon voice use the well from many sources and improve your voice and your art. Tell all of your singer friends.

THE CONTRALTO OF THE STRING FAMILY
Emanuel Feuermann, most celebrated of the newer violinists, gives practical advice upon the study of the "contralto" of the violinist. Tell all of your violinist friends.

GREAT BELLS AND LITTLE BELLS
A stirring article by Dorothy B. Collins, upon bells, and their use in popular music in America. The history of bells is so closely linked to the history of humanity that this article has great human interest. Tell all of your music lover friends.

KINGS OF THE KEYBOARD
Ottavio Rinetti, one of the few remaining "concertists" with the "old" days of Liszt and Hummel, tells of his meetings with these musical giants in London, many years ago. Tell all of your music lover friends.

FRED WARING ON THE MYSTERY OF RHYTHM PLAYING
Fred Waring led the van with modern rhythm orchestras, when he first delighted the world with his "Rhythm Rovers" through rhythm and swing. "I saw it in THE ETUDE" has made countless new friends for us.

Record Releases of Dominating Interest

(Continued from Page 518)

(Victor disc 15583). With the Berceuse is coupled Chopin's "Three Scotch Dances, Op. 72 (Eccossaises)." Ernst Victor Wolf gives an effective performance of Haydn's *Andante con Variazioni* in F minor (Columbia disc 69876-D). But, despite the neatness of the pianist's playing, one finds his conception of the music somewhat academic and dry.

Laubach and Hemenott have made an effective recording of the former's two-piano arrangement of the *Coronation Scene* from "Boris Godunov" (Victor disc 2084). Coupled with it is an arrangement of Cui's *Orientale*. And Vronsky and Babin, the two-piano team, have given a lively and effective performance of Milhaud's *Scaramouche* (Victor disc 12726), but one which lacks the nuance and color of the original by Bartlett and Robertson (reviewed last month).

Elisabeth Schumann, with an instrumental ensemble directed by Felix Fessel, sings Bach's Wedding Cantata, "Weilich nur, betriblich Schatten" (Victor set M-664) with an admirable, yet not wholly effortless artistry. The music reflects favorably the popular elements of Bach's art in its use of dance rhythms. There is an appropriate blend of sentiment and festivity in the five arias and four recitatives that make up the score, which was written for an unknown wedding party during Bach's Cöthen period.

As an interpreter of the art song, Povla Frjsh has few peers, although she is not the possessor of a great singing voice. So when one approaches a record, such as the one in Victor set M-668 (Art Songs—Vol. 1), it is the extraordinary musicianship of the singer that stirs us; her ability to project the meaning of the music line. One has but to listen to her singing of Schubert's *Gruppe aus dem Tartarus* or Faure's *Secret and Nell* to realize her artistic versatility and insight. Her recital here includes songs by Faure, Grieg, Hindemith, Schubert and Schumann.

Andrew Rowan Summers, a Virginian lawyer who plays his own accompaniments on a dulcimer, has sung six Southern Mountain ballads, derived originally from old British songs (Columbia album M-400). For those who prefer folk songs sung to a cultivated voice rather than an untrained one, this album will appeal more than the Niles collection of folk songs Mr. Summers sings so simply and expressively, although it will be admitted that his is not the true ballad style.

Milva Korjus sings vocal arrangements of Stravinsky's *Voices of Spring* and of Weber's *Invitation to the Dance*, incorporating some of the most brilliant

and difficult pyrotechnics to be heard on a record. (Victor 15298). The singer tosses off high F-sharps with incredible ease. Admirers of Miss Korjus will find this one of her best records.

Weber's "Concertino, for clarinet and orchestra, Op. 26," written around 1820, offers little to excite the modern listener, unless he is interested in particularly fine clarinet playing. Since Reginald Kell is a virtuoso clarinet player, his recording of this work should prove valuable to students of the instrument.

The World of Music

(Continued from Page 506)

THE BEETHOVEN ASSOCIATION, of New York, after twenty-one years of invaluable service to better music, is about to disband. Perhaps its best contribution to the art will be the bringing out of the first edition in English of Thayer's "Life of Beethoven."

ROSSINI'S "THE BARBER OF SEVILLE" had a performance at Long Beach, California, on April 29, with an entirely local cast and production, with the exception of "Despatcheur," by the *Figaro* and Helen Beatty as *Rosina*.

REGINALD STEWART, conductor from Toronto, held the baton for May 6th concert of the New York City Symphony Orchestra, when he was enthusiastically received in a program including the "Symphony No. 4 in F minor" of Tchaikovsky, and the "Symphony in G minor" of Mozart.

WILLIAM B. FLEMING, one of the ablest of America's master organ builders died on April 28, in Altadena, California, aged ninety years. He was builder of the original St. Louis Exposition organ acquired by John Wanamaker for his great store in Philadelphia, where Mr. Fleming and George W. Morgan, a partner in the Wanamaker Store, set up shop and enlarged and improved the instrument till it became the largest and most perfect in all the world.

SAUL ELMAN, father of Mischa, the eminent violinist, passed away on May 26th, aged seventy-six. He was an amateur violinist and first teacher of his talented son.

GERARD TONING, a native of Norway and composer of operas and other works, died in New York on June 10th. He was born in 1854, and was a Norwegian, with text in Norwegian, was presented on December 10, 1910, by the Scandinavian societies of Seattle, Washington, with several repetitions there and in other centers of the Northwest.

COUNTESSE OLGA ALBANI, favorite radio and concert soprano, passed away on June 3rd, at Tucson, Arizona, at the age of thirty-six.

IRENE BENTLEY, brilliant musical comedy star of America and England at the turn of the century, and widow of Harry B. Smith, librettist of DeMarest's "Robin Hood" and "The King of Kings," died at New York on June 3rd, at Allentown, New Jersey, aged seventy.

The Qualities . . . Successful Elementary

THEODORE PRESSER CO.
Direct Mail Service on Everything in Music Publications.
1712 Chestnut Street, Philadelphia, Pa.

These Favorite Easy Piano Pieces Have Such Qualities

GRADE ONE—Various Keys

Cat. No.	Title	Composer	Price
23466	The Bobolink	Ellis Ketterer	30
6400	The Contented Bird	Daniel Rose	30
6631	A Bush of Flowers	Geo. L. Spaulding	25
7186	Sing, Robin, Sing	Geo. L. Spaulding	25
23464	A Little Waltz	N. Leslie Wright	25
7514	Dolly's Aisle	R. E. DeKor	25
2522	Four Leaf Clover, Waltz	E. Engelmann	25
19090	The Owl	N. Leslie Wright	25
19058	The Mocky Almond between the hands	Printed in extra large notes with appropriate key.	25
19058	The Mocky Almond between the hands	Printed in extra large notes with appropriate key.	25

GRADE ONE—With Left Hand Melody

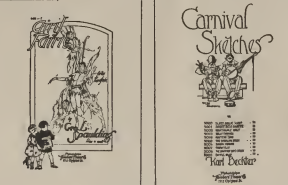
Cat. No.	Title	Composer	Price
19860	Cretling Round	N. Leslie Wright	25
16358	The Big Ban	Walter Rolfe	30
27786	Song of the Pines	Mildred Alden	25
26462	Pretty Roschids	H. C. Hopkins	25
15467	Daddy's Waltz	Walter Rolfe	30

GRADE ONE—White Keys Only

Cat. No.	Title	Composer	Price
6082	Ally Pailies	Geo. L. Spaulding	30
17000	Learning to Play	Paul Lawson	25
24425	My First Dancing Lesson	Wallace A. Johnson	25
11876	First Lesson, The	C. W. Krogmann	25
11557	The Seals Are On Parade	Geo. L. Spaulding	25
24015	Waltz With Me	Robert Nolan Kern	25
16829	My First Effort	Geo. L. Spaulding	25
26536	Pirates Bold	Mabel Menden Watson	30

GRADE TWO—Cross Hand Work

Cat. No.	Title	Composer	Price
11938	A Dream Song	R. R. Kern	30
22545	Through the Air	R. R. Kern	30
19188	Hungarian Rondo	Georg Engelking	40



GRADE TWO—For Small Hands

Cat. No.	Title	Composer	Price
6649	The First Dancing Lesson	R. R. Kern	25
3213	Little Blonde Waltz	L. V. Holcombe	25
18868	The Charlie Race	Rob Roy Perry	30

GRADE TWO—With Left Hand Melody

Cat. No.	Title	Composer	Price
7295	Rose Petals	Paul Lawson	30
7779	June Morning	R. R. Kern	25
17811	My First Break	Anna Preisler Riker	25
14123	Narcissus	David Dick Slater	25
1210	The President's Waltz	F. F. Hunter	25
12916	The Soldier's Song	Bridget Strickerson	30

Any Teacher or Prospective Teacher May Secure for Examination Any or All of These Instruction Works

These "tried and tested" works are the regular side of the majority of teachers everywhere.

MUSIC PLAY FOR EVERY DAY

The Gateway to Piano Playing. Price, \$1.25
The greatest of all very fine piano books for very young beginners in ages 3 to 8. It fully captivates the little learner.

BEGINNER'S BOOK

By Theodore Presser. Price, \$1.00
This is a veritable "first reader" for the piano. Exceptionally popular with teachers everywhere.

STANDARD GRADED COURSE OF STUDIES

By W. S. B. Mathews. In Ten Grades, \$1.00 ea.
A complete and soundly planned educational work. Given the best selected studies for all grades. Grade One is the ideal first study book for beginners of all ages over 10.

GRADE TWO—Legato and Staccato

Cat. No.	Title	Composer	Price
19219	Humming Birds Lullaby	M. L. Preston	25
25292	Hawaiian Nights	Frank H. Grey	35
13114	A Winter Tale	Beri R. Anthony	30
7514	Fairy Footsteps	F. F. Hunter	30
9634	Maytime Revels	Alfred Bacher	30
3646	Beetle Dance	P. A. Schenker	25
8377	Waltz Dance	Platon Brown	30

GRADE TWO—Finger Dexterity

Cat. No.	Title	Composer	Price
3978	In the Twilight	Karl Gutschalk	30
3456	May Day	F. F. Hunter	40
4228	Song of the Leaves	Carl W. Kern	35
8232	Arrival of the Brownies	Beri R. Anthony	35
12109	Cherubino	Daniel Rose	30
12916	Jack Jill	Ellis Ketterer	30
26537	Hickory Stick	R. R. Kern	25
5093	On the Darkling	Karl Gutschalk	30
4320	The Song of the Katydid	W. Kern	25

GRADE TWO—Finger Dexterity

These "tried and tested" works are the regular side of the majority of teachers everywhere.

THE AMAZING NEW 1941

PHILCO

PHOTO-ELECTRIC RADIO-PHONOGRAPH

Plays *any* Record on a BEAM OF LIGHT!

No Needles to change!

Records last 10 times longer!

New Purity of Tone!

CLEARER HIGH NOTES
DEEPER LOW NOTES

Philco for 1941 presents the first basic improvement in record reproduction since the invention of the phonograph. *Music on a beam of light!* Instead of a hard crystal and rigid steel needle that create work and wear, the amazing Philco Photo-Electric Radio-Phonograph reproduces any record on a beam of light, reflected from a tiny mirror to a Photo-Electric Cell. It's a history-making invention that brings you thrilling new benefits never before enjoyed in a radio-phonograph. **ONLY PHILCO HAS IT!**

No needles to change! The Philco Photo-Electric Reproducing is extremely light and floats gently in the record grooves. In normal use, its rounded jewel lasts from 8 to 10 years! *Records last 10 times longer!* The new Philco Photo-Electric principle eliminates wear because it eliminates work. There's no grinding or gouging of record grooves. You can play and enjoy your most valuable records as much as 700 times without fear of wear!

Glorious new purity of tone! You hear all the beauty of your records; rich, deep "lows" without sacrifice of clear, brilliant "highs." Surface and needle noise no longer mar purity of tone.

TILT-FRONT. Only Philco brings you this brand-new convenience! *No lid;* no need to remove ornaments to reach the phonograph. No dark, unhandy compartments. You simply tilt forward the grille which automatically brings out the record turntable, in full view and easy to use.

MAKE YOUR OWN RECORDS. The Philco Home Recording Unit is optional equipment at reasonable extra cost. Large microphone with acoustic chamber insures life-like recordings. Free from record scratch.

PHILCO 609P. This Philco Photo-Electric Radio-Phonograph combines the exquisite beauty of a lovely Period cabinet of authentic Hepplewhite design with the thrill of Philco's new and spectacular 1941 inventions. It brings you new and vital benefits no other radio-phonograph can offer. *Musical on a beam of light.* New Tilt-Front cabinet. Automatic Record Changer for 12 records. New phonograph circuit, specially designed for finest record tone. Yours for only \$15 down.



PHILCO 608P. Philco's new, history-making achievements are yours at a popular price in this amazing 8-tube Philco Photo-Electric Radio-Phonograph. Plays any record on a beam of light. Tilt-Front Cabinet with no lid, no dark, awkward compartments. Automatic Record Changer for 12 records. American and Foreign radio reception with new kind of Overseas Wave-Band. Handsome cabinet of costly, hand-rubbed Walnut woods. A sensational value and yours for only \$12.95 down.



See and hear the new
**PHILCO RADIOS
and RADIO-PHONOGRAPHS**

FROM \$9.95 TO \$395

now on display at your
nearest Philco dealer...

PHILCO for 1941 offers you the greatest values in its 11 years of leadership! Consoles, table models, compact, portables, auto radios... a wide variety of styles for every taste and purse.

EVERY 1941 PHILCO IS BUILT TO RECEIVE TELEVISION SOUND AND FREQUENCY MODULATION... THE WIRELESS WAY!



2551. The finest table model radio money can buy in tone, performance and beauty. Powerful 8-tube circuit gives amazing sensitivity and selectivity. Lovely walnut cabinet. Only \$5.95 down.



221C. Brings you Philco's latest features at a record low price. American and Foreign reception; new kind of Overseas Wave-Band. Smart walnut cabinet. Just plug in and play. Only \$2.35 down.